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COACH

APRIL 1961 • 35c



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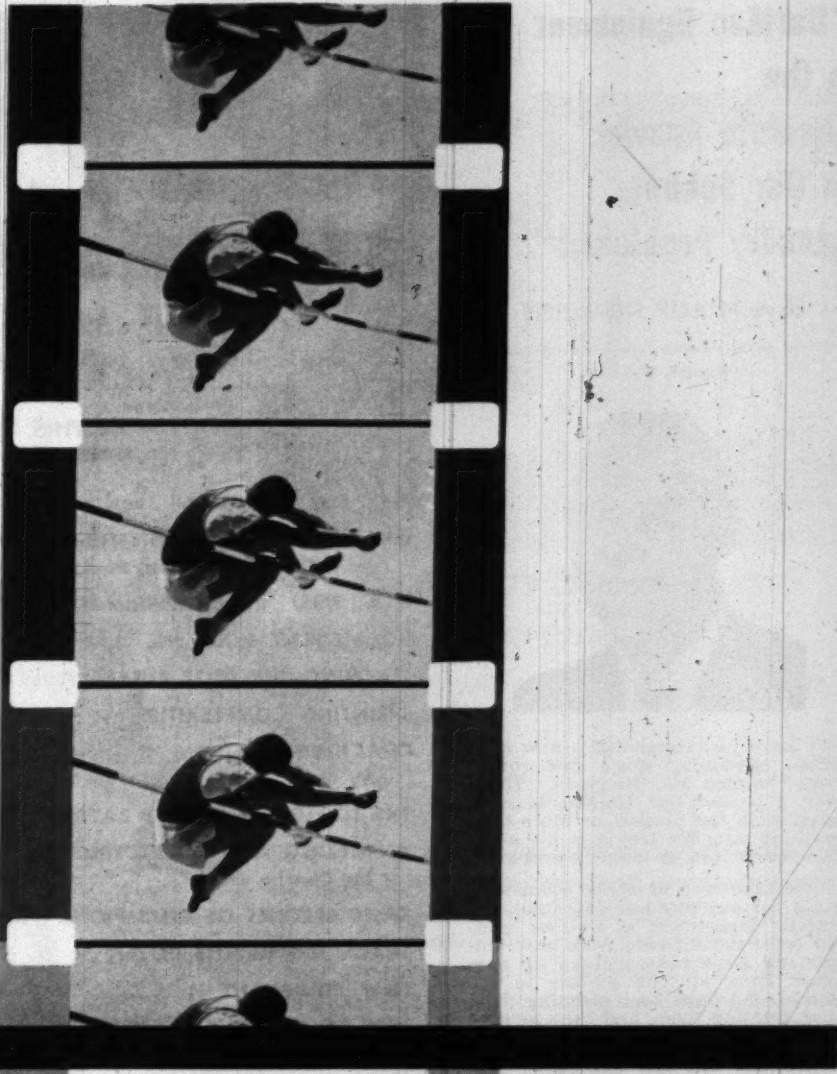
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SCHOLASTIC **COACH**

Reg. U. S. Pat. Off.

VOLUME 30 • NUMBER 8 • APRIL 1961

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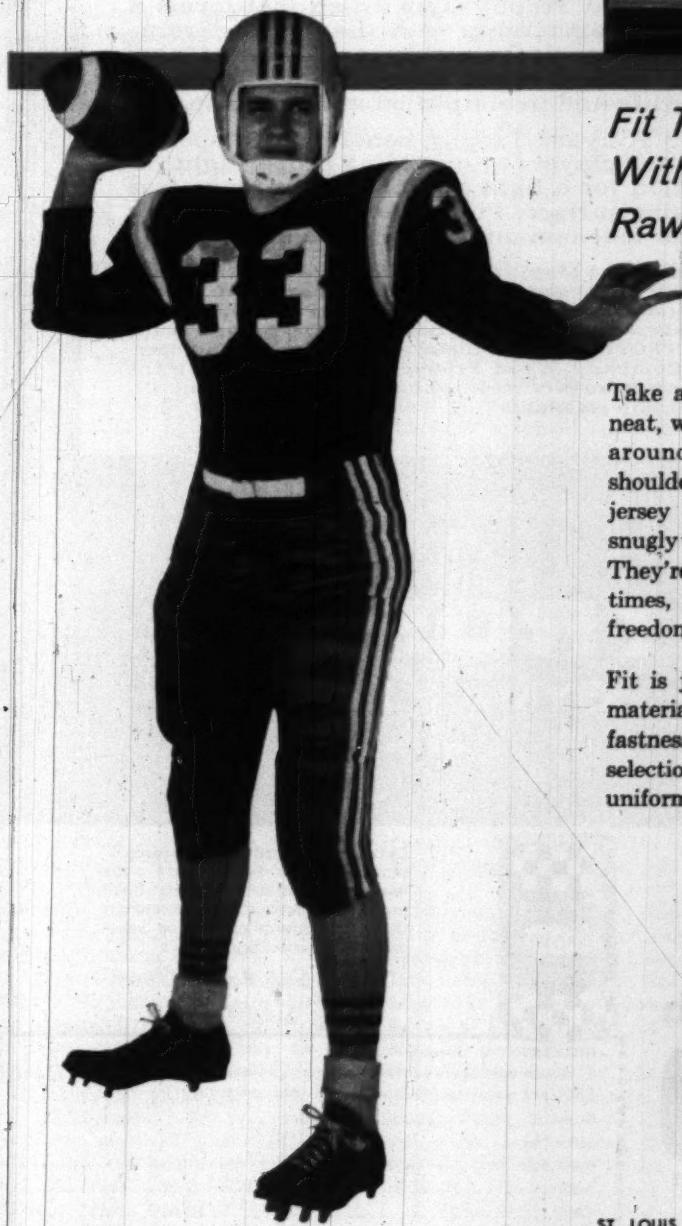
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John Roan

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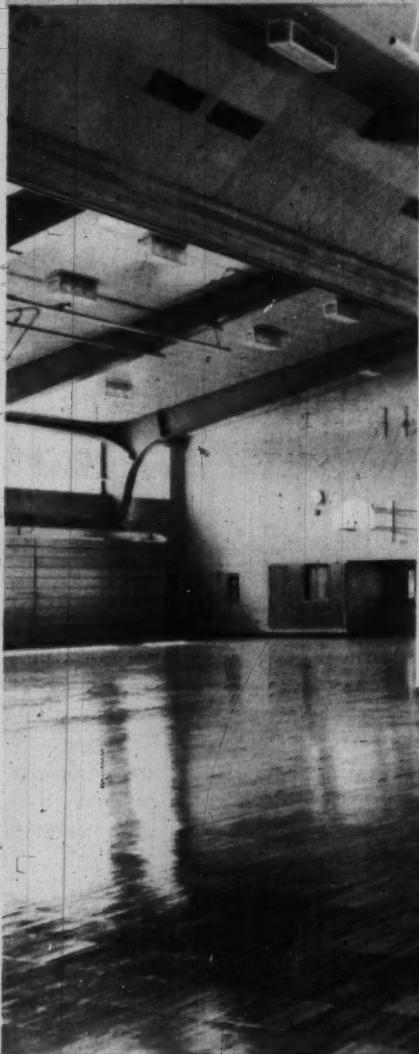
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Baseball steps on the gas

WE YIELD to no one in our fealty to the national pastime, and we have a purple heart—won on the playing fields of *The Sporting News*—to prove it. Bravely and joyously, we've destroyed our eyesight squinting at those columns of microscopic box scores week after week.

But our sacrifice hasn't been in vain. At the drop of a bat we can reel off the lifetime averages of every ball player from A. G. Spalding to John Philip Tsitouris.

There's one sacrifice, however, that we steadfastly refuse to make—and that is *go to a ball game*. We prefer to worship the old bag (first, second, and third) from afar—in the newspapers and in three-inning doses over TV.

Sure it's a grand old game. But who can sit for hours on a narrow, rock-hard slat and watch a pitcher fiddle around with his cap and pants, paw the rubber, rub up the ball, scratch his back side, count the people in the centerfield bleachers, and otherwise drive you into excruciating boredom?

That's baseball today. For every minute of action, there are two minutes of unrelieved tedium. And the games keep dragging and dragging.

THIS depressing drift in the game is borne out in *Baseball's Unforgettable Games*, a book describing the 100 most momentous games of all time, replete with box scores.

Eliminating the extra-inning and unusually high-scoring games, we slotted the remaining 87 games by decades—1900 to 1910, 1910 to 1920, etc. Then we totaled up the playing times of the games in each decade and averaged them out. Here's what we discovered—not much to our surprise.

The average game between 1900 and 1910 took 1:35 to complete. Over the next 10 years (1910 to 1920), the average game time rose to 1:54. And from there it has steadily risen to 2:03 (1920-30), 2:15 (1930-40), 2:19 (1940-50), and

finally (yawn), to 2:31 in the past decade.

In short, the average playing time has jumped, or, rather, oozed, from 1:35 to 2:31—almost a full hour's increase! And, horrible as it is to contemplate, it will undoubtedly continue to go up, probably to 3 hours within the next decade. What an inheritance for the fans of tomorrow—if there are any!

THOUGH every once in a while a big league nabob will bravely squeal that the fans love those long ball games, this is just whistling past a graveyard. No one believes it for a moment. The steady prolongation of the playing time can only produce a massive fan apathy.

Pathetically enough, no one is doing anything about it. The umps refuse to prod the pitchers. Managers keep changing pitchers the way women keep changing their minds. Many pitchers, particularly those Yankee aristocrats, refuse to ride the chariots provided for them to negotiate the long mile from the bullpen to the mound.

And the ballet in tedious slow motion continues.

WHERE do we go from here? Well, we're not going to give our big league fat cats any advice. About the only thing they're accepting graciously these days are municipal land grants for stadia and parking lots.

But our high schools and colleges have a darned fine solution in the speed-up rules devised by Joe Justice, athletic director at Rollins College (Fla.). To give baseball its desperately needed shot in the back side, he proposes:

1. There shall be no warm-up pitches between innings. If the pitcher wants to toss a few before going out each inning, he must do this on the sideline while his team is at bat.

2. Infielders shall not take any warm-up tosses between innings,

and shall not toss the ball around the infield after every out.

3. Both offensive and defensive teams must run on and off the field when switching positions between innings. Failure to do so by the offensive team can be penalized by a strike being called on the first batter. Failure to run by the defensive team can result in a ball being called on the first batter.

4. A courtesy runner may be allowed for the pitcher any time after he has reached base safely—giving him a chance to warm up on the sidelines if he so desires.

5. A courtesy runner will be allowed for the catcher after two out, to give him time to get his gear adjusted without delaying the game.

6. Intentional passes may be given without pitching to the batter—the umpire awarding first base at the request of the pitcher or coach.

7. A new pitcher entering the game may take only five warm-ups from the mound.

THIS simple but highly effective panacea has already been tried out by several high schools and colleges—and it has worked beautifully.

On May 31, 1960, University School and Cleveland Heights H. S. (Ohio) clicked off a seven-inning game in 1:21, knocking almost an hour off their usual playing time!

The rules' founding father, Joe Justice, informs us that the speed-up code was used in two Southern college tournaments embracing 28 games, and that it resulted in a savings of 30 minutes per game!

Harvey D. Woods, baseball coach at Fairleigh Dickinson U. (N. J.), who has done a fine job of publicizing the rules in the East, played one speed-up game last spring and has two scheduled for this season. He also informs us that the Lakeland Conference (a New Jersey high school league) played all their games under speed-up rules last season.

(Concluded on page 48)

POWEE

by

ADIRONDACK

BASEBALL
BATS

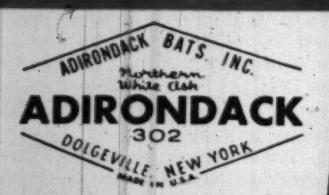
SOFTBALL
BATS

LITTLE
LEAGUE
BATS

THE BAT
WITH THE
MOST ON THE
BALL

BABE RUTH
LEAGUE
BATS

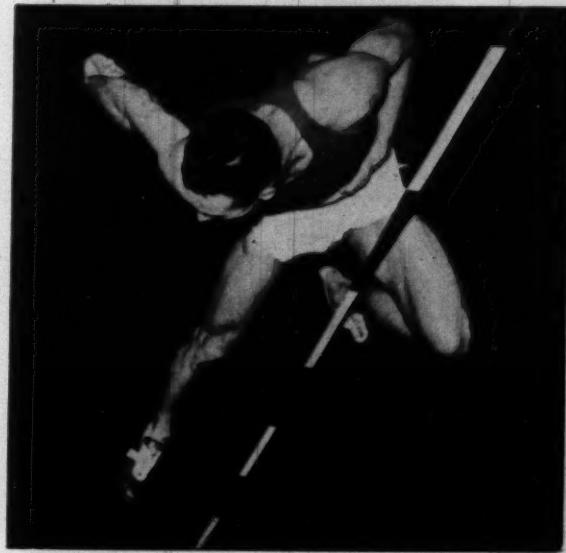
PONY LEAGUE
BATS



FUNGO
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Wide World Photos



BRUMEL VS THOMAS

A Study in Styles

Participating Coaches

W. HAROLD O'CONNOR
Concord Carlisle (Mass.) H. S.

CARL SEAMAN
Belmont (Mass.) H. S.

EDWARD BOYLE
Newton (Mass.) H. S.

ROGER HOWARD
Brookline (Mass.) H. S.

IN ANY attempt to study a jumper's style, the coach is limited by the fact that he can be in only one spot at a time. He cannot concentrate upon several phases of the jump, but must watch one part of it intently. That's the only way he can be accurate in his observations.

It was with this thought in mind that the writer (O'Connor) on the way to the National A.A.U. Meet in Madison Square Garden suggested to three highly respected colleagues that they focus four-way attention upon the high jumping styles of both John Thomas and Valeri Brumel. Each of us took a specific phase of the jump, and watched it intently through jump after jump.

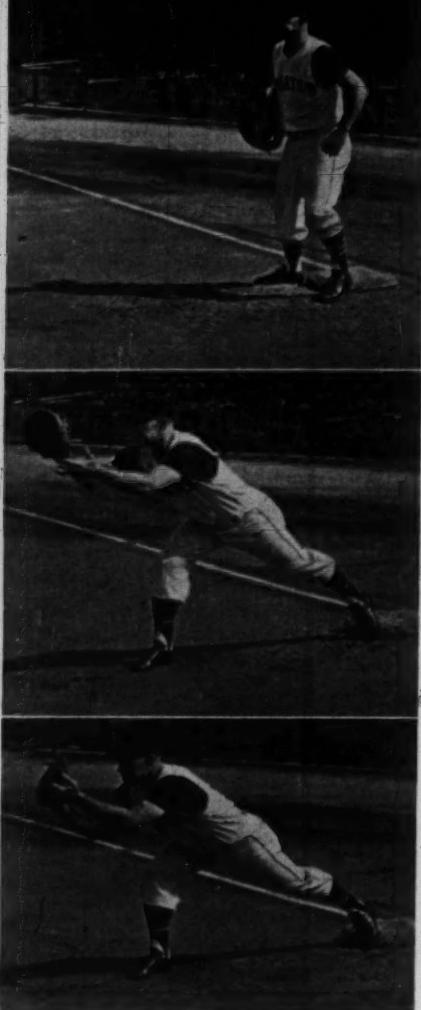
To be sure of getting more than one angle of observation, we placed ourselves in different parts of the Garden. Two of us watched the

jumps from floor level and two from above, on opposite sides of the arena. That enabled us to observe the jumps from front and rear. Our purpose was to discern whether both jumpers did what they had been publicized as doing, and, whether they were even doing what they themselves thought they were doing!

From this unique approach, we learned several things about the jumping of Thomas and Brumel that may prove interesting to readers of *Scholastic Coach*.

We watched carefully as both Thomas and Brumel established their take-off marks and moved back to measure off their approach runs. It was at once evident that their angles of approach differed noticeably. Less obvious was that Brumel's take-off mark was more

(Continued on page 64)



STRETCH LEFT

STRETCH FORWARD

THE ideal qualifications for a first baseman include height, reach, good hands, agility, and being left-handed. At the high school level and below, you'll rarely find a boy with all these assets. In screening the available material, the chief qualification to look for is the ability to consistently catch the low throw and short hop or pick-up.

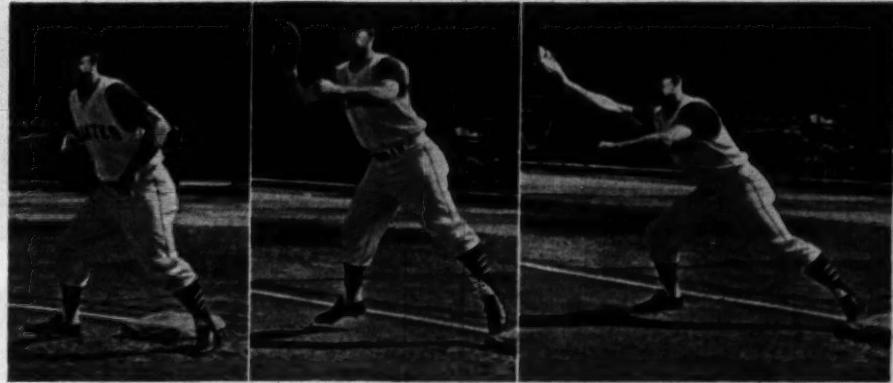
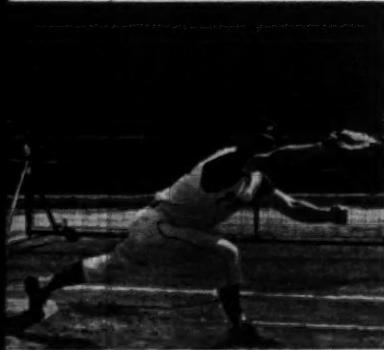
High school infielders, with their erratic and underdeveloped arms, tend to throw low and into the dirt quite often, and the first baseman

By **WILLIAM H. HATCH**, Coach, Porterville (Calif.) H. S.
Demonstrated by **ROCKY NELSON**

If at FIRST . . .

MAKING THE 3-6-3 DP





STRETCH RIGHT

skilled in catching these low throws will prevent many a hitter from reaching his initial objective.

If no first-base candidate possesses this ability to handle the low throw, it might be wise to try a catcher at this position. Catchers have a great deal of experience in handling the low and other off-target throws which a first baseman must catch.

On all thrown balls, the first baseman should rely on his mitt to do much of the work for him. He must keep his glove hand relaxed and make sure the ball goes into the trap and not on to the thumb, finger side, or heel of the mitt.

Throws above the knees should be caught with the thumb and fingers pointing up at an angle, with the back of the mitt (for the right-handed first baseman) toward home plate.

Throws below the knees should be caught with the thumb and fingers pointing downward at an angle, with the palm of the mitt toward the sky.

On throws into the dirt, it's important to employ the palm-up mitt

position, accompanied by an upward snap of the glove hand which will deflect the ball into the infield if the throw isn't handled cleanly.

As soon as a ball is hit into the infield, the first baseman must leave his fielding position and hurry to the bag. Upon approaching the base, he positions his heel against it and holds up his mitt as a target for the infielder's throw.

The player should develop the habit of stretching to meet every throw. The stretch accomplishes two purposes—it diminishes the distance of the throw, thus affording greater opportunity to retire the runner, and it enables the player to catch low throws, which might bounce into the dirt, in full flight.

The stretch is performed by placing the right foot against the side of the base and striding the left foot out toward the throw. The body is bent forward at the waist and the left arm is extended as far toward the ball as possible. (The foot and arm positions are reversed for the left-hander.) The stretch shouldn't be started until the direction and

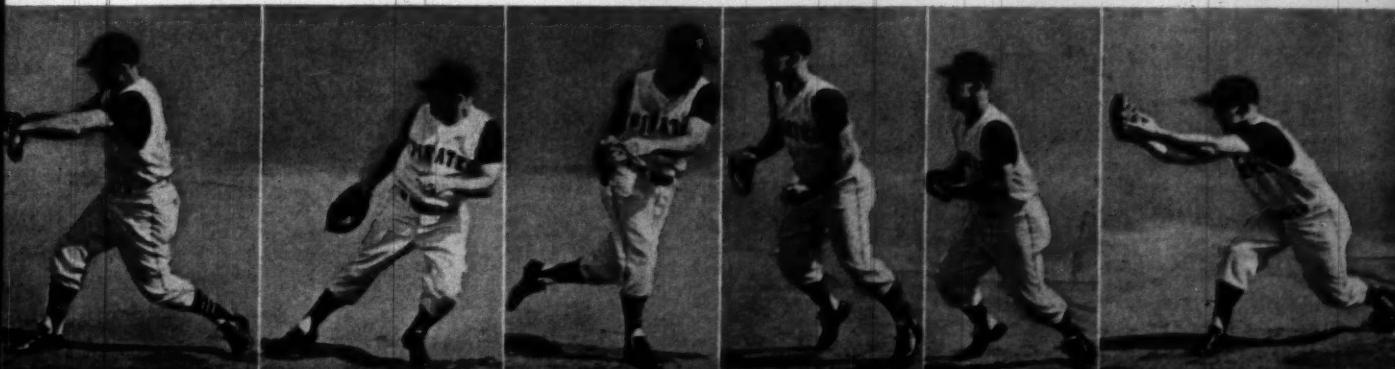
height of the throw have been definitely ascertained.

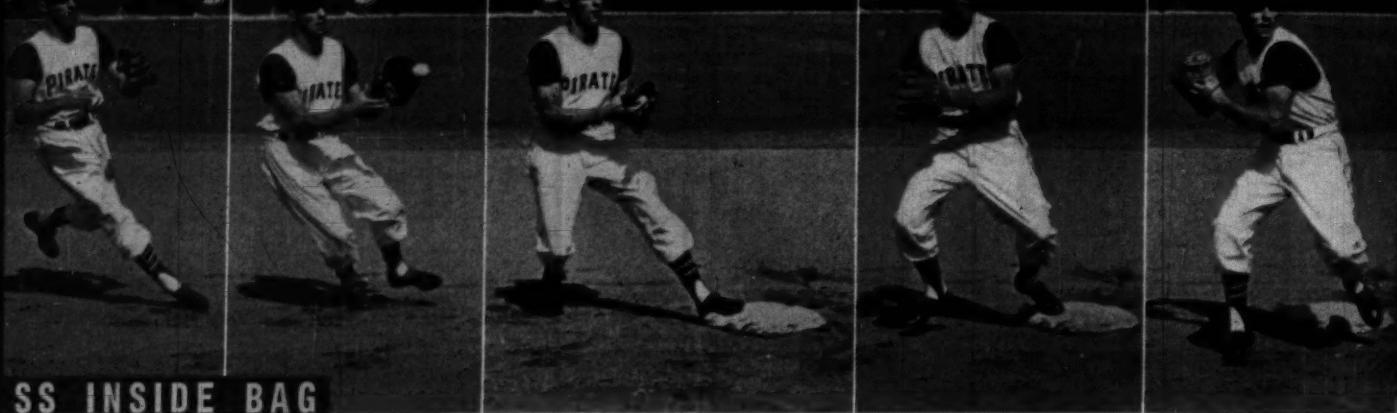
On off-center throws, the first baseman must be adept at shifting from one side of the base to the other to get as much distance as possible out of his stretch.

On balls thrown to the right of the base, he slides his left foot to the outside corner of the base and strides toward the throw with his right foot. However, some right-handed first basemen prefer to touch the base with their right foot and cross over their left foot to get more distance on the stretch. We discourage this technique. The shift is unbalancing and leaves the first baseman in an awkward throwing position for a quick throw to third or home.

On throws to the left of the base, the first baseman slides his right foot to the inside corner of the bag and strides out toward the throw with his left foot. We allow the left hander to use the cross-over technique in this situation since he's moving into the diamond and thus

(Continued on page 42)





SS INSIDE BAG



SS OUTSIDE BAG

By **JACK STALLINGS**, Coach, Wake Forest College (N. C.)

Double-Play Skills

NO. 2: THE PIVOTS

IN TEACHING the double-play pivot, the first thing to stress is that it isn't a complex maneuver that only the gifted can learn. True, many boys have trouble learning and executing it properly. But their difficulty usually stems from faulty execution before the pivot and/or in the fundamentals of the pivot itself.

To facilitate the pivot, the infielder must be able to get to the bag and get on balance before the ball arrives. Since this is often difficult, if not impossible, to do from

the regular fielding depth, the shortstop and second baseman must shorten up or "cheat" toward second base in double-play situations.

The infielder's speed and agility will determine how much he should shorten up, but generally three or four steps closer to the bag will enable him to reach the base in plenty of time.

Some infielders like to arrive at the same time as the ball. This works fine if the timing is perfect and the throw is good. But should anything go wrong, the pivot may

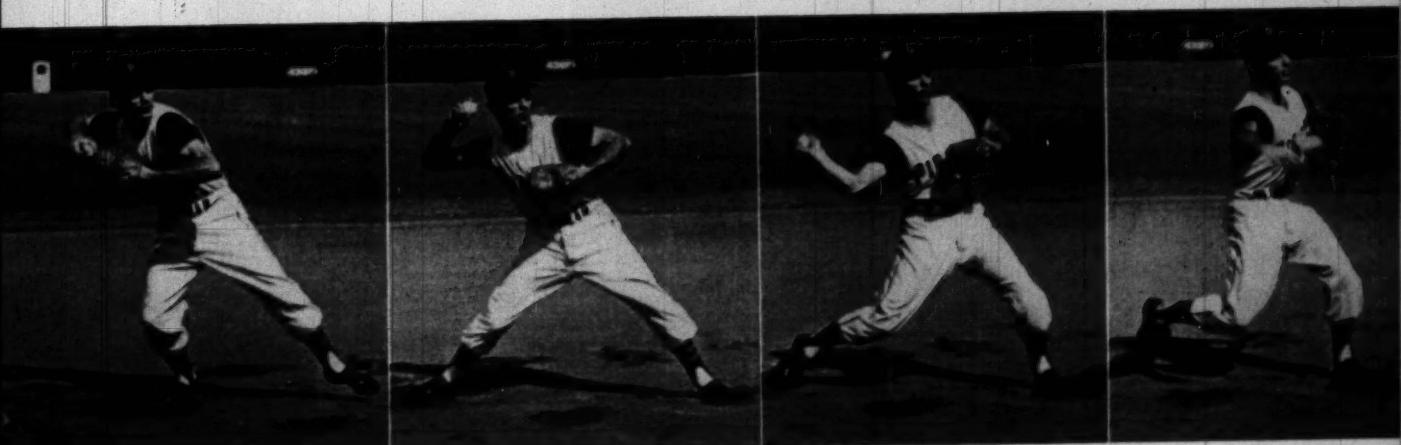
be messed up and the double play lost. This practice should therefore be eschewed.

As soon as the ball is hit, the infielder should break for the bag at full speed and try to get there as quickly as possible. As he nears the bag, he should slow down by means of short, choppy steps, to get on balance, bring his body under control, and be ready to shift in either direction for the throw.

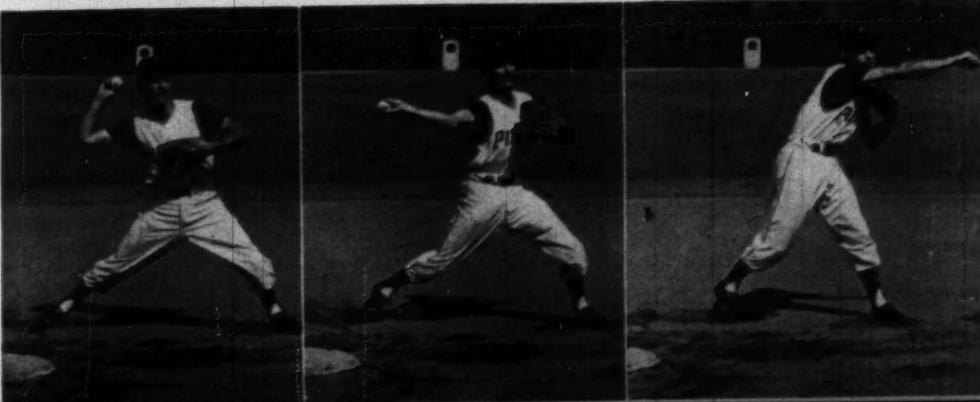
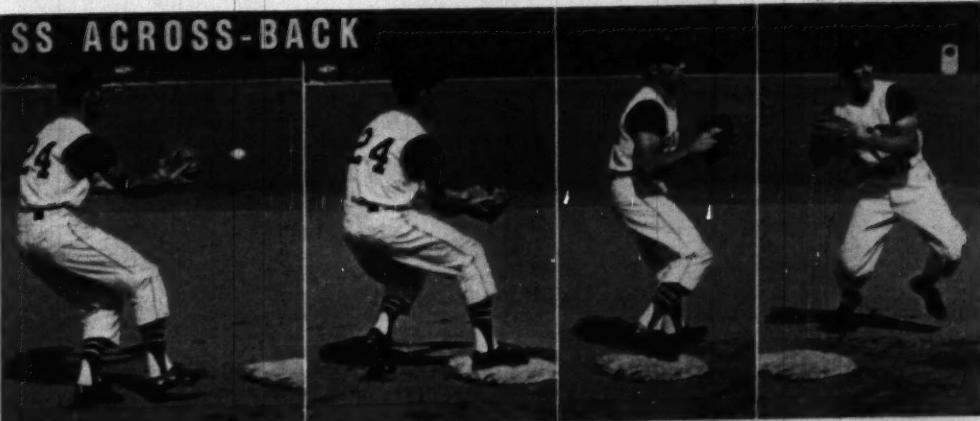
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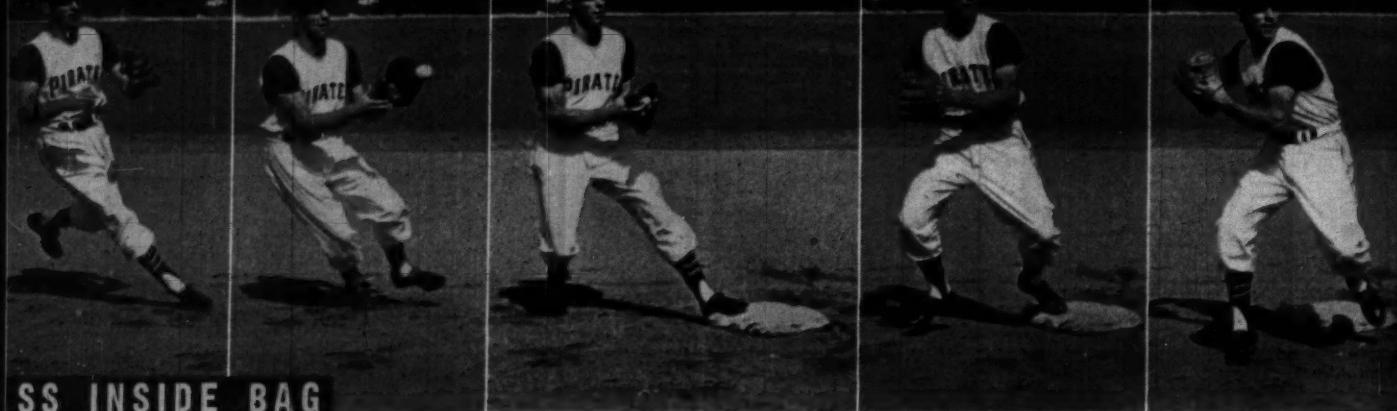
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SS PIVOTS by DICK GROAT • **2B PIVOTS** by BILL MAZEROSKI

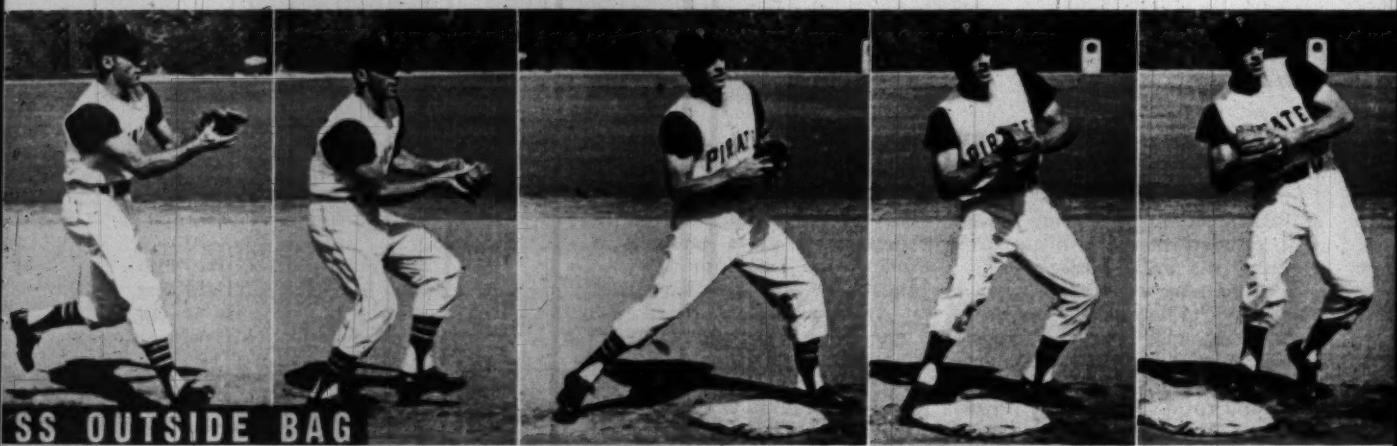


SS ACROSS-BACK





SS INSIDE BAG



SS OUTSIDE BAG

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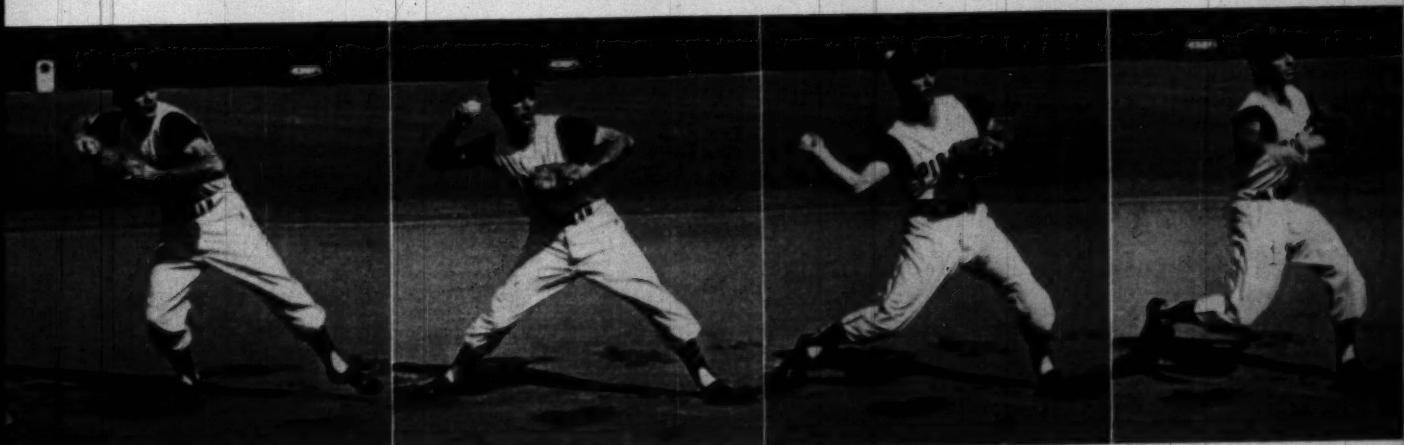
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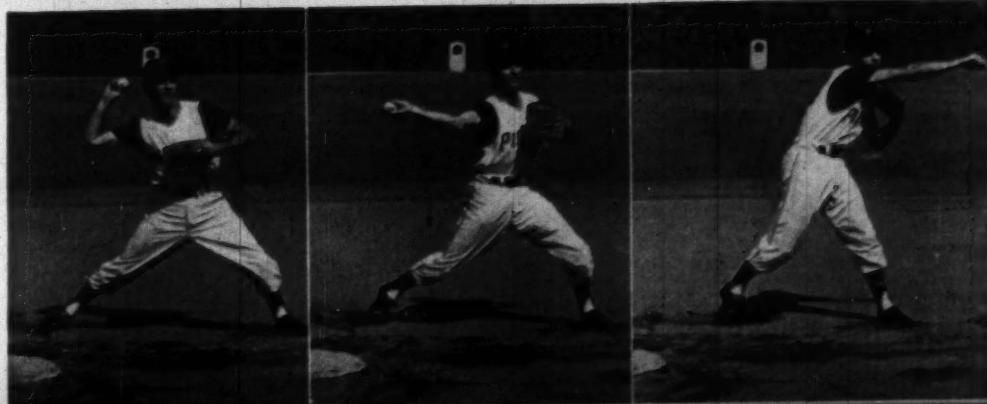
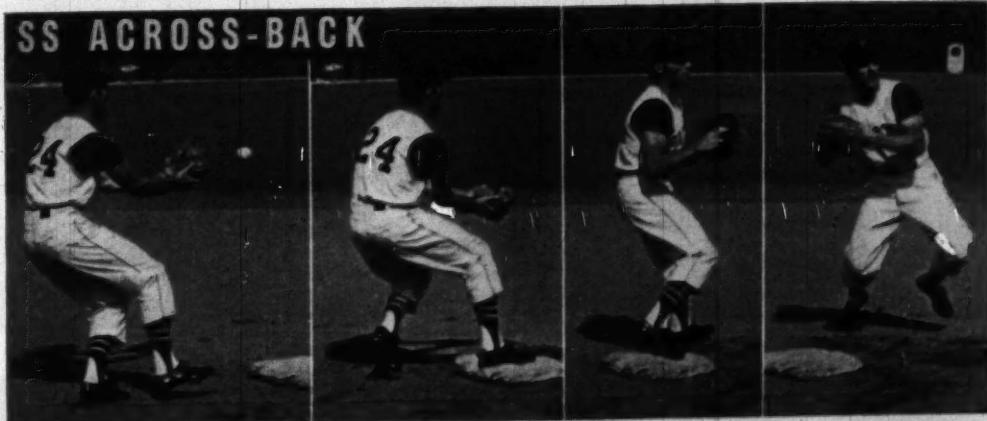
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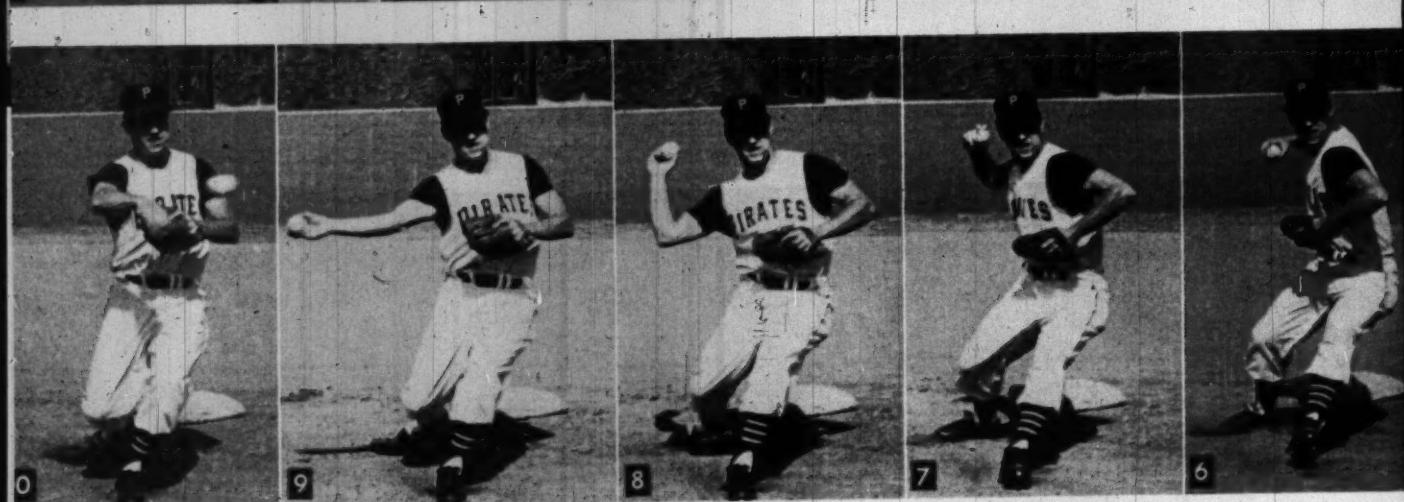
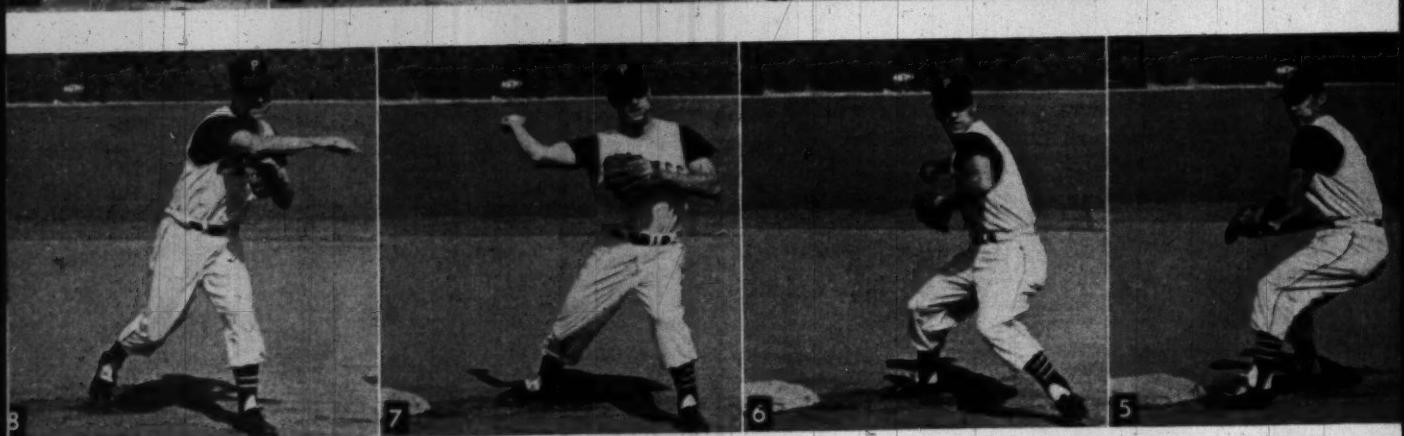
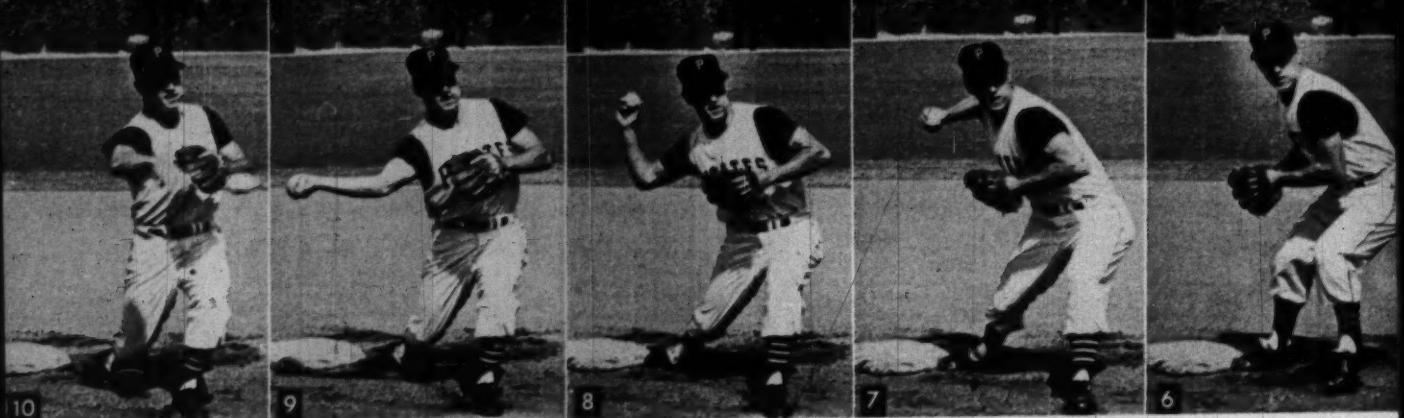
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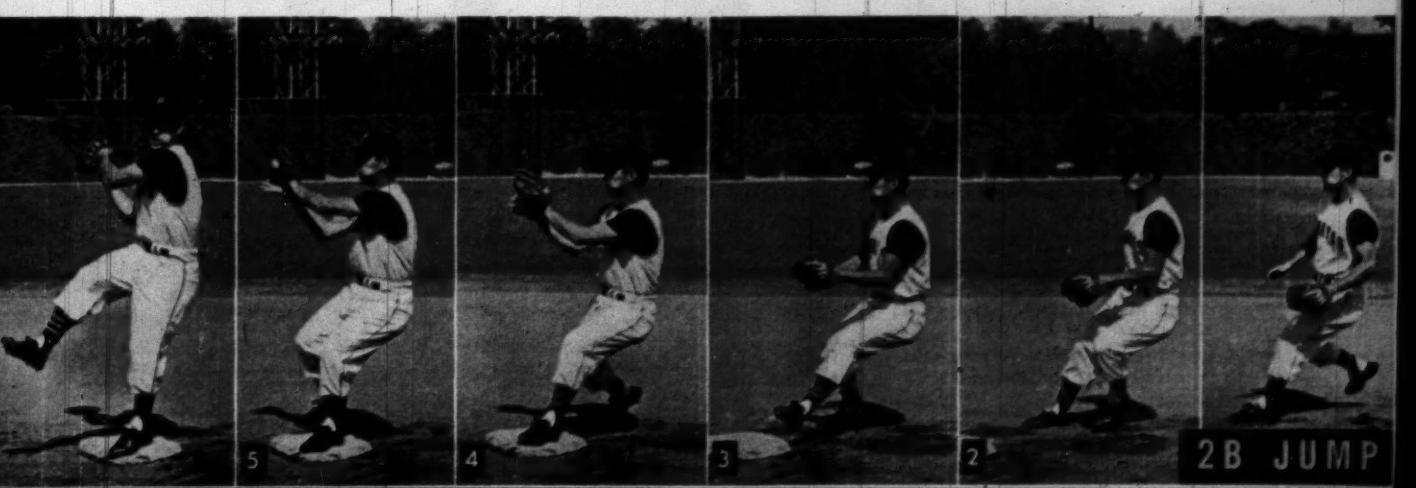
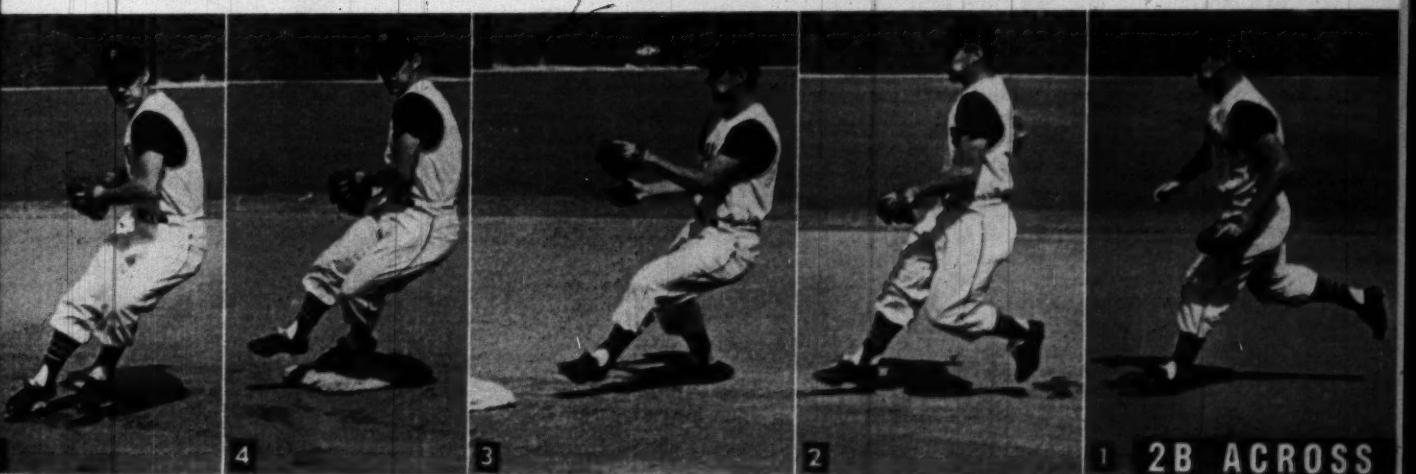
SS PIVOTS by DICK GROAT • 2B PIVOTS by BILL MAZEROSKI



SS ACROSS-BACK







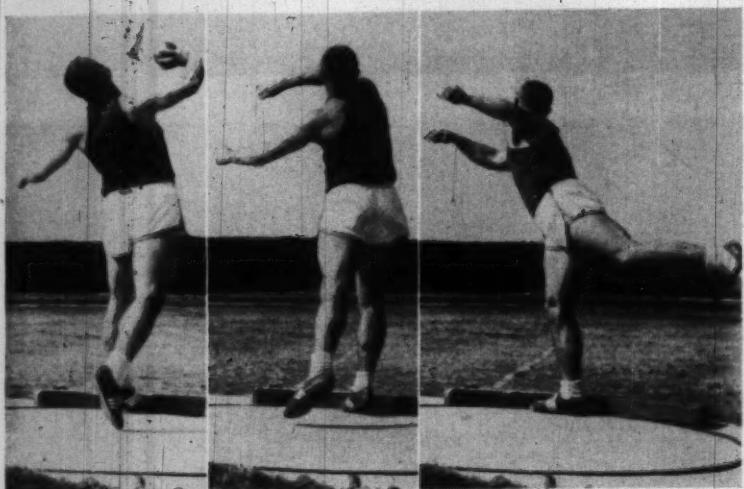
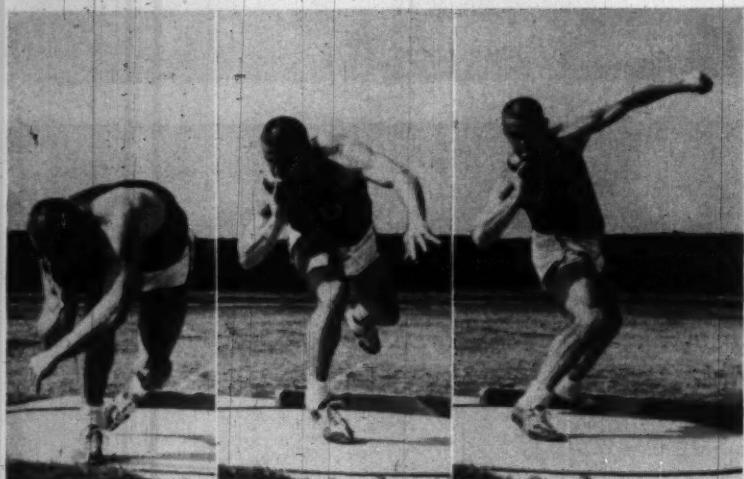
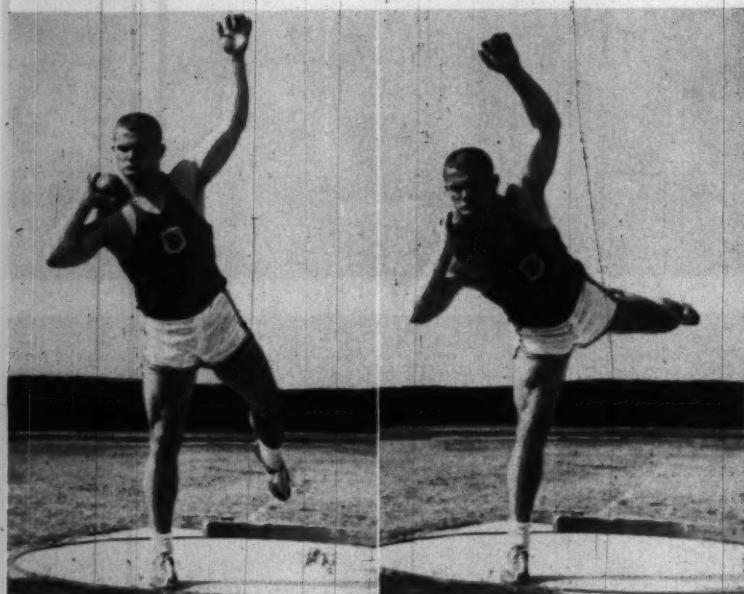
TEACHING THE SHOT PUT

By FRANK RYAN, Ph.D.
Track and Field Co-Coach, Yale University

SHOT-PUT performance has, during the last few years, improved at a bewildering rate. We have seen our 50'-ers go scoreless in dual meets or even fail to make the team. Conference records have been smashed all around us. Hitherto unknown 60'-ers have popped up in various places in the world. At the very top of the heap, last year, stood the incredible four of Bill Nieder, Parry O'Brien, Dallas Long, and Dave Davis.

It's natural enough for those of us who've coached for many years to become dazzled and awed. But we must take stock of this remarkable situation and try to assess its implications for our coaching procedures. Most certainly these astonishing per-

MARLON McKEEVER, U.S.C.: The Trojan athlete uses a modification of the O'Brien style. Note in Nos. 1-3 that McKeever doesn't bend his right leg until he's ready to move across the circle. This makes for a more rhythmical start and avoids unnecessary tension. Note also that the right foot lands before the left (No. 4). Many beginners incorrectly try to plant both feet simultaneously. The head positions in Nos. 4-5 make it clear that McKeever is position conscious, thus permitting a strong blow of the legs and back. In Nos. 5-7 we can trace the natural and powerful sweep of the right shoulder. The aggressive follow-through in No. 8 completes the long acceleration of the shot.



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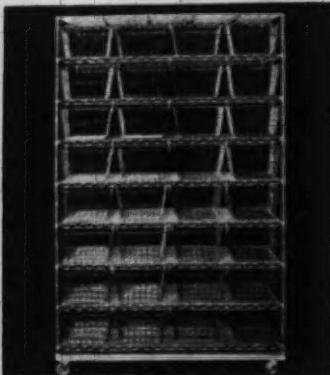
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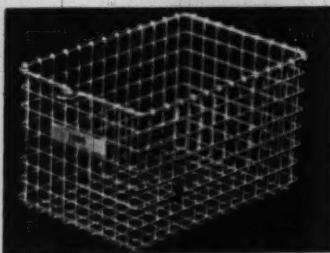
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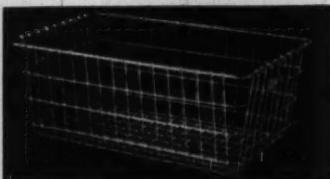
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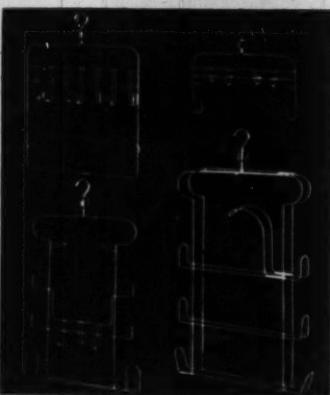
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formances are going to have some impact on how we go about things.

Perhaps the most practical procedure is to analyze the great shot-putters for the common denominators. What factors distinguish the greats from the mass? From my own observations, I'd say that:

1. The great shotputters are extremely powerful men.
2. They have natural quickness of movement.
3. They put with a simple and natural movement.
4. They achieve a long drive that involves the big muscles of the body.
5. They are dedicated.

Though some of these attributes might seem obvious, the implications are worth exploring. An analysis might uncover views that are both clarifying and suggestive of coaching action.

Power:

Shot-putters of past eras were always strong men. Probably any athlete who can reach 50' is strong by most standards. But the current greats are incredibly powerful. Their great strength comes through a vast improvement of natural strength by means of weight training.

The introduction of weight training has had far more to do with the improvement in shot-put performance than any advance in technique. The ingenious approach devised by the great Parry O'Brien has had a tremendous effect on shot-putting, but scores of men can put over yesterday's record from a stand. Bill Nieder is reported to have reached 62' without benefit of a hop.

A generation ago weight training was taboo. The source of this distrust was probably as follows. A number of men who failed in athletics, because they were tight-jointed and lacked coordination, turned to weight lifting. Then after building huge muscles, they returned to athletics. But, still being tight-jointed and lacking in ability, they again failed to perform well. This time, however, failure was attributed by many coaches to the weight lifting.

The break-through came when some men of real athletic ability turned to the weights. After weight training, they were just as loose and just as fast, and the added power made for enormous improvements in performance.

To the best of my knowledge, chief credit for eradicating our old harmful prejudice against weight training should go to Otis Chandler of Stanford. Not only did he become a fine shot-putter through weight training, but through his writings and personal contacts, he induced many athletes to adopt his methods.

Today, weight training is no longer even controversial. Any shot-put candidate who aspires to great performance must include weight training in his work-out program.

Athletic Aptitude:

The great shot-putter has a quickness of movement, which we sometimes call "explosion." This characteristic shows up early and can very likely be detected by an experienced coach the very first day that the candidate reports. The athlete who lacks this type of neuromuscular reaction is simply not going to be a great shot-putter. He can lift and become strong, but the shot still isn't going to be put very far.

It would seem best, therefore, that before turning to weight training the candidate put the shot long enough to establish aptitude. In this way future disappointment can be avoided.

Technique and Coaching:

In putting, the greats' forms are similar in at least two respects. First, the puts are made with simple and natural movements, contrasting sharply with the complicated and artificial delivery of the poor performer.

Second, a tremendous blow is struck with the legs and back. Again, this action is in strong contrast to that of the unsuccessful shot-putter, who usually delivers from a "forward" position with the legs and back in no position to contribute drive.

Both of these observations have vital implications for coaching procedure.

The great premium on natural or almost animal-like movement supplies a general coaching clue. Keep the coaching to a minimum number of details, particularly with respect to shot delivery. This important point should be carefully understood.

The coach will most certainly have to observe carefully and think hard. But some aspects of shot delivery are best carried out naturally by the good athlete. For example, the talented athlete will use his right shoulder correctly almost from the very start; his timing of the "snap" will be better than that brought about by instruction.

In brief, anything that's carried out well naturally shouldn't become a coaching issue.

In teaching the shot-put, the coach should strip it of all mysticism and present it in the most simple and logical fashion.

The Grip:

As in all throwing events, instruction must begin with the grip or handhold. Contrary to popular no-

(Continued on page 73)

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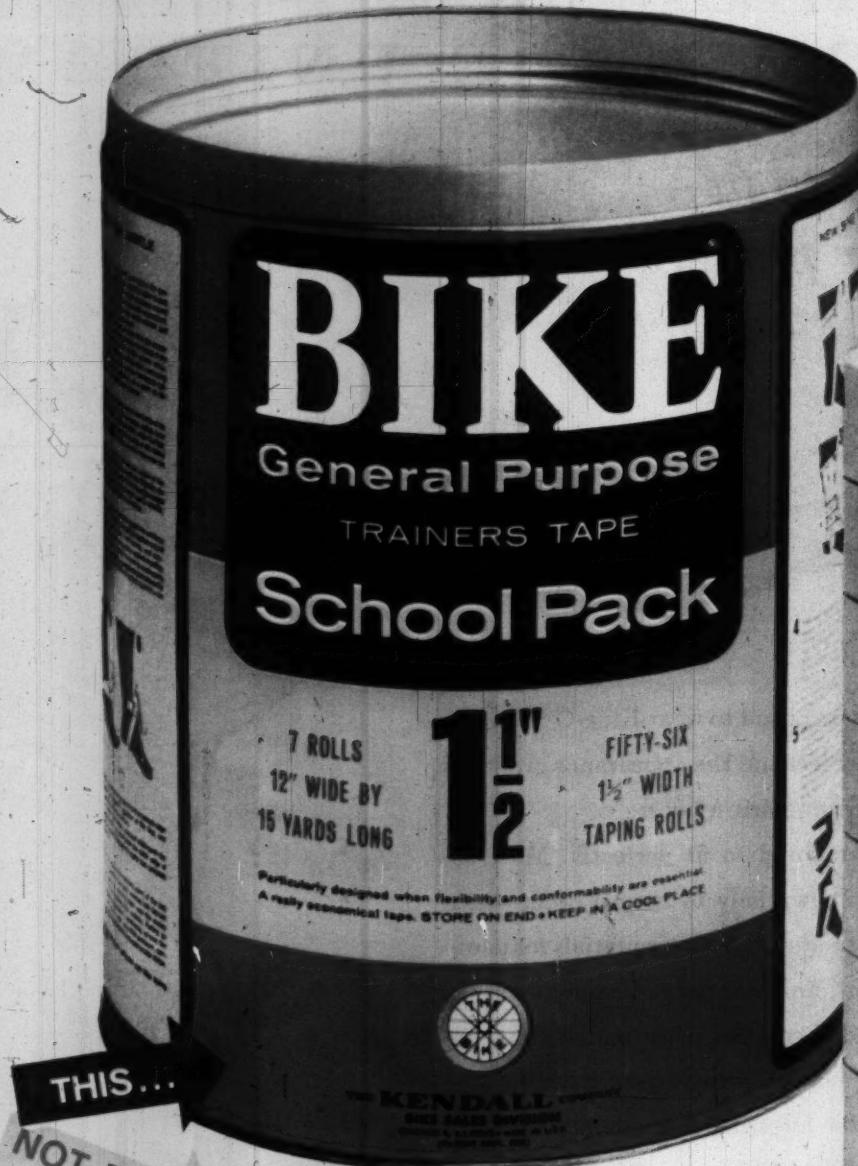
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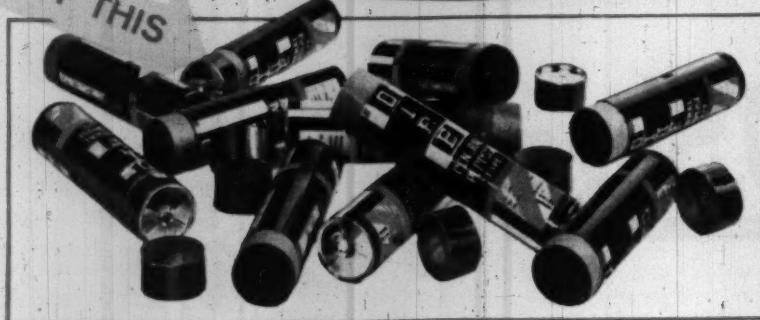
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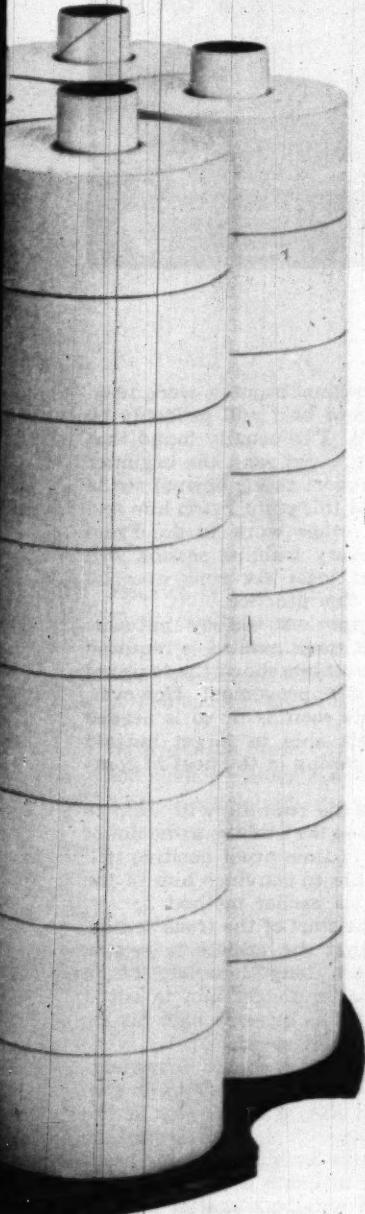


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Sprinting Complexities

An American coach once summed up the thinking of many coaches when he said, "When you have a great sprinter, leave him alone."

This is a complete antithesis of what I believe. While running is a natural movement, I don't believe that a sprinter can ever achieve his potential speed without first learning a number of complex skills.

A runner can only improve his horizontal speed by either increasing his leg speed or by covering more ground with each stride. Quite obviously leg speed cannot be appreciably increased, but I believe most boys can increase their stride length.

We all agree that high knee lift is a fundamental of good sprinting. Many of my British friends concentrate on this, believing that greater drive will ensue. This is rather like putting the cart before the horse.

In fact with some youngsters less drive results, as it's easier to get the knees higher with short striding—and higher still by running on the spot.

I'd rather work mainly on the drive from the rear and not worry the athlete about knee lift, except for giving him greater strength and hip mobility so that he's more capable of doing this.

When I start coaching a sprinter I get him to run, from a standing start, 20 yards flat out in his normal manner, while I count the number of strides it takes him to cover the distance.

He then practices running the distance, concentrating on driving every time a foot comes into contact with the ground. The number of strides taken is noted after each run, the object being to cover the distance in a decreasing number.

If his original number were $10\frac{1}{2}$, then his new best will probably be around $9\frac{1}{2}$. I've usually found that after six to eight runs, the beginner tends to revert to his normal stride pattern. At this point I stop him and give him other work to do. From now on every training session will include at least six runs over 20 yards on this practice.

From experience I'd say that usually about three months is required before the athlete shows the required amount of improvement. However, another six months or so is needed before he's able to forget his old natural running in the heat of competition.

At first the running will seem to be slower to the athlete, as no doubt it is, but in time proof positive will be available to convince him of the error of his earlier method.

If, at the start of the track season, it's felt that the athlete is getting slightly too long a stride, it's a simple matter to get him to cut it down and thus increase both his leg and horizontal speed.

On this point it should be remembered that this is so easy to do that the coach should never fear if the athlete appears to be taking too long a stride during any of the practices. The ultimate stride length and leg speed will be a matter of trial and error, but I'd favor the length of stride.

By BILL MARLOW, British Sprinting Coach, Rowley Regis, England

"The Coach Goes For Our New Showers, Too!"



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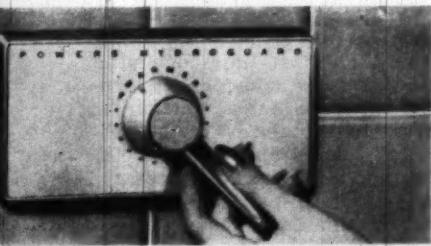
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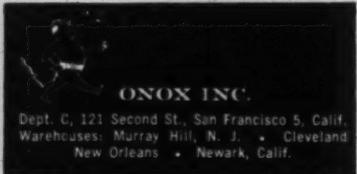
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I've found that even when this is started during the season, while no immediate improvement may be noticed there certainly will be no adverse affect on the boy's times.

The aim of this teaching is solely to increase the range of leg movement. If a maximum range is to be obtained, however, there must also be a corresponding maximum range of movement of the arms. I don't usually introduce arm work until I'm fairly satisfied with the improvement in leg action, unless the armwork is so bad that progress with the legs is hindered. As with the legs, concentration is on what the arms do behind the body.

Throughout all the months taken to reach the next stage, every effort has, of course, been made to improve the start, furnish greater muscular strength and mobility, and to teach the athlete how to run in competition.

All these things are a necessary preparation for the next and most vital stage—that of teaching relaxation at maximum speed. I cannot give any formula to follow in this, the hardest part of coaching. I believe it to be a matter between the individual coach and the athlete, and often a question of trial and error.

There is, however, one aspect common to all athletes, namely that the higher the class of competition, the greater the need for relaxation. This can only be acquired with great experience.

Peter Radford always returns much better times when the opposition is poor. I am, and always was, convinced that the competition he had prior to Rome was insufficient preparation for such a big occasion, as it lacked any real testing.

Certainly when the time came to run in the 100-meters final, he was more tense than I've ever seen him, and as a result had a terrible start. At the latter stage of the race, though, he ran faster than any man in the field. Both he and I wanted him to compete in the American championships in order that he might have a foretaste of some really hot competition.

On the question of starting, I merely want to say that all my athletes use a 16" block spacing and emphasize drive in the early part of the 100. I have no time for the coach or athlete who seeks to gain advantage by anything unfair at the start. But on the other hand a coach who teaches sprinters to move only on the sound of the gun may find his runners at a disadvantage.

He'll find the athlete concentrating solely on the report, trying to shut

out everything else. He soon reaches the stage where he is concentrating on concentrating. Rather than have this happen, as I have in the past, I prefer to practice starting with many different kinds of sound as the stimuli.

In this country there are very few opportunities to run a furlong on the straight, and most races start with running a complete turn. Naturally it's to the latter form that we've paid more attention.

When I first started coaching Peter Radford, he was 16 years old and one of his ambitions was to break 23 seconds, his best time then being 23.2. This wasn't due to lack of ability, but rather to his not knowing how to run the distance. He tended to stride round the bend and then run a hundred with which he was more at home.

In the early stages I had him do the normal fast start, a coast, and fast finish down the straight. From this he progressed to the method employed by a number of our internationals—running the whole of the bend fast and kicking on entering the straight, without thought of a coast. This method sufficed for him to create a British record of 21 seconds.

Nowadays he runs the first 150 yards faster, but much more relaxed. The difference between this and a flat out effort is so fine that it would be impossible to spot it, and one couldn't say if there would even be any difference in time.

At this speed it wouldn't be possible to kick for the last 70 yards, but having been relaxed round the turn the athlete should have sufficient left in the legs to finish without too much loss of speed.

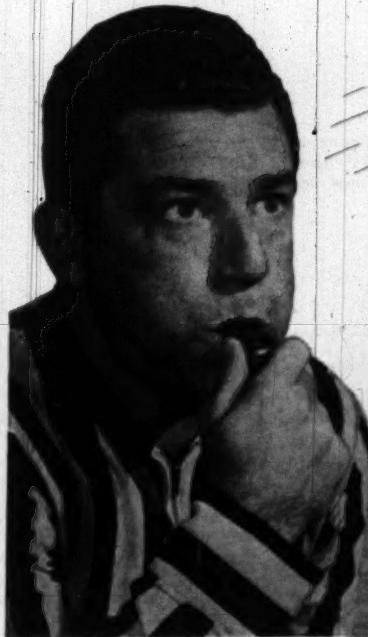
When Peter broke the world record for this distance at Aldersley, I timed him at the 150 yards mark at 14.2, which was equal to his British record for that distance!

On another occasion on the same track he reached this mark in 14.1, but he then had to run into a really strong wind and the overall time was a little slower. This season I aim to have him reach the 150 point in 14.0 flat.

I believe in a sprinter being able to churn out fast times one after another. This, of course, is particularly necessary in a competition such as the Olympics. For this reason, as soon as our tracks are in better condition than at present, I intend to have him do repetition 150's, all aimed at as near 14 seconds as possible.

Last year the best he could do was 14.2 followed by 14.1 three minutes later.

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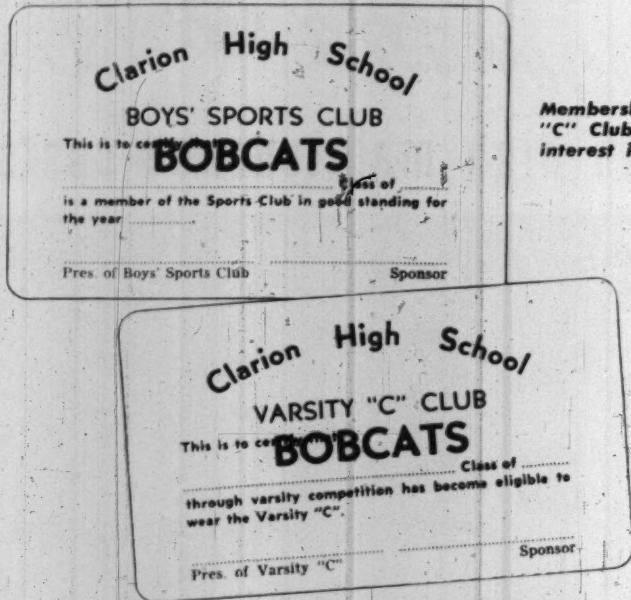
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Within the Boys' Sports Club is the Varsity "C" Club, made up of all athletes who've won a letter in a varsity sport. A boy becomes eligible for membership upon lettering, at which time he's voted into the organization by the current members. Membership cards foster additional interest at a very low cost. The larger the Club, the more interest and the more workers you'll have for various projects.

Through funds raised by the Boys' Sports Club, a standardized Varsity "C" Jacket is issued to athletes at the time they letter in a sport. Many schools award jackets to seniors. But we believe that a boy gets more use out of the jacket while he's still in high school. We maintain complete control of the jacket, and it may be confiscated by the club whenever the holder violates one of the club rules regarding the jacket. A certificate of regulations is signed by every boy receiving a jacket. Upon graduation, the jacket becomes his property.

The club also presents a Senior Sweater Award to lettermen, as well as a trophy to the outstanding senior athlete.

As physical education instructor, I keep in contact with the boys the year around. Whenever possible I stress the importance of football and try to encourage everyone to participate. This is an essential part of creating interest, and every coach should do this as much as is ethically possible on this score.

In the spring, our program is launched with the publication of the "Bobcat Preview," whose sole purpose is creating interest for the coming football season. This 8½" by 10½" printed publication represents the combined efforts of the Boys' Sports Club, the cheerleaders, and the school band. Sold at cost (50¢) by members of these organizations, the publication contains pictures, write-ups, the schedule, etc.

At our Award Assembly in the spring, we distribute T shirts to the

(Concluded on page 66)

Coaching Football in the Small School

By NORMAN A. ZWALD
Coach, Clarion (Pa.) High School

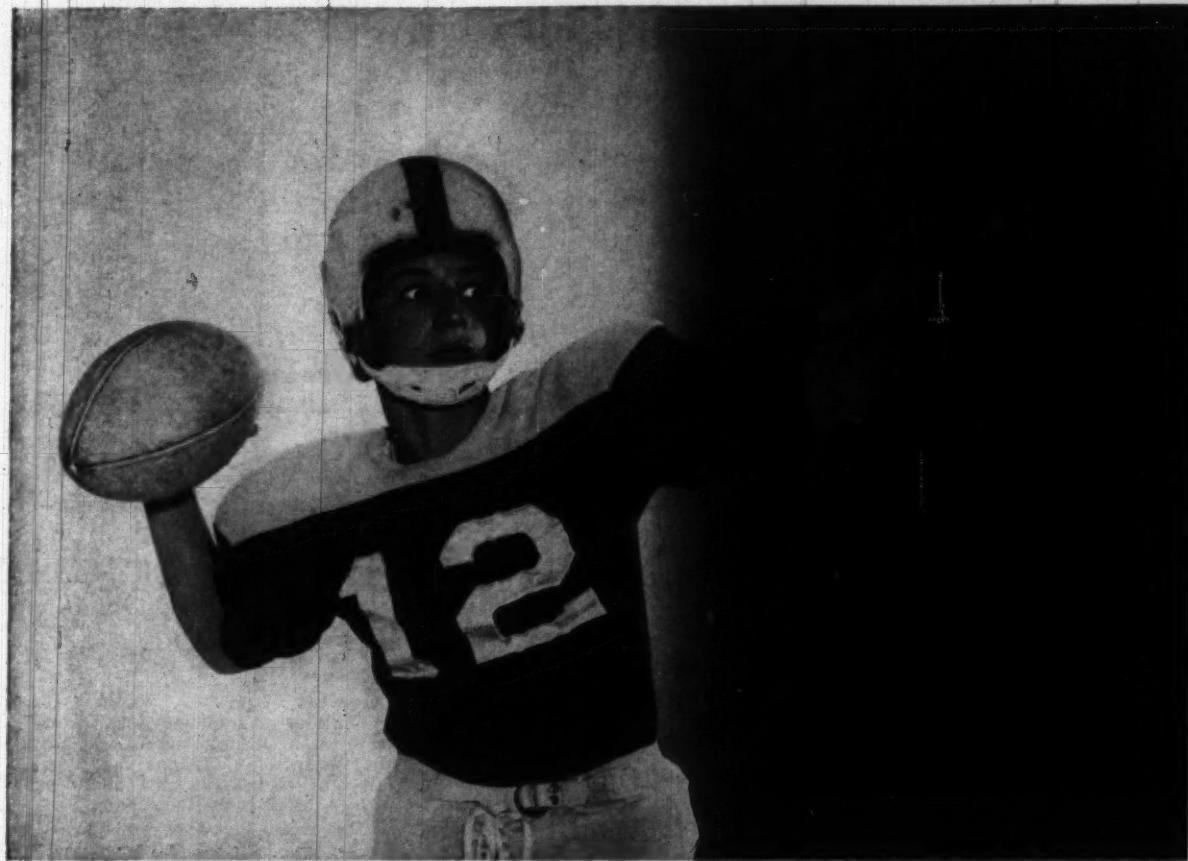
THE major problem of the football coach (or any coach) in the small school is getting enough boys to participate in the program; and once you get them, to make certain they derive the most out of participation.

With these principles firmly in mind, I'd like to show how Clarion Joint High School attempts to implement them.

At present Clarion is a Class B school that plays teams with much larger enrollments. For this reason we must create a great deal of interest and desire to assure a dynamic program.

Our first step is to assure every boy that no one will be cut from the squad. This immediately allays the fear of failure which keeps many boys from trying out for the team.

Secondly, we've organized a Boys' Sports Club. Open to all students interested in athletics, either as participants or spectators, its main purpose is to promote athletics at Clarion High. Everyone who joins is expected to pay his weekly dues (10¢) and take an active part in Club activities. This sort of organization attracts many non-athletes who do a fine job for us.



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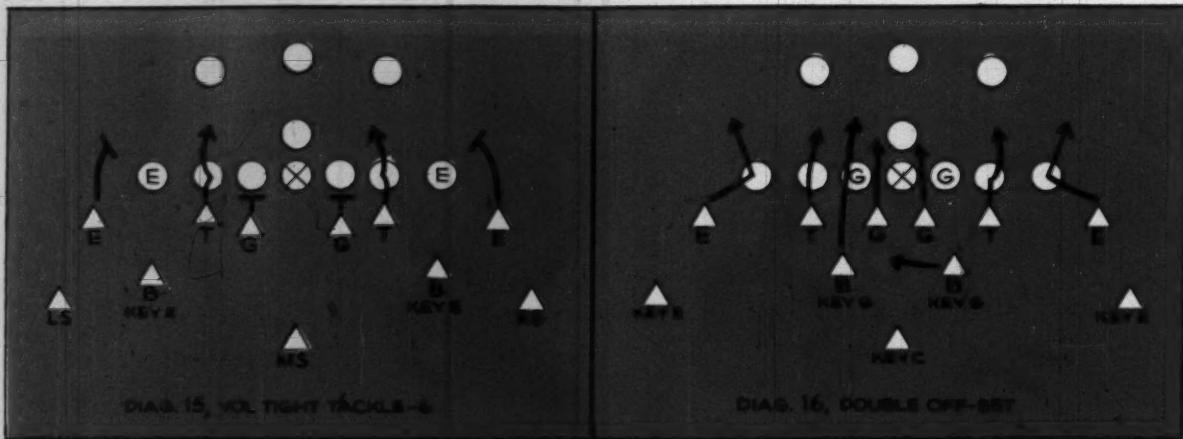
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By PETE DYER, Coach, Dobbs Ferry (N. Y.) High School

DOBB'S FERRY'S loose-6 defensive battery, modeled after General Neyland's famous Tennessee defense, eliminates the problem of what defense to teach from week to week by providing excellent over-all coverage against all types of offense.

It satisfies the 10 principles of a good basic defense, namely: It prevents the home-run ball, it has a forcing unit, it has a containing unit, it has a wide perimeter, it defends in depth, it pursues well for gang tackling, it keeps the ball inside and in front of itself, it has a chase man, it has a contain man, and it makes it tough for the offense to score.

In my first installment last month, I described the basic defense position by position and seven of the variations that make up the battery. Now let's complete the battery.

Vol Tight-6 (Diag. 15). In this modified alignment, every defensive man plays Volunteer Regular except the tackles and linebackers. The tackles move in onto the outside ear of the offensive tackles, and from here they "flipper shiver" the offensive tackles as in the Oklahoma 5-4.

The line-backers move out to head on the offensive ends, and smack hard into the ends as they fire-out downfield. The backers must be sure never to allow that end to get to their inside on a pass route or to block them to the inside.

This is a good alignment to go into from time to time whenever your loose-6 is getting beat at the off-tackle hole.

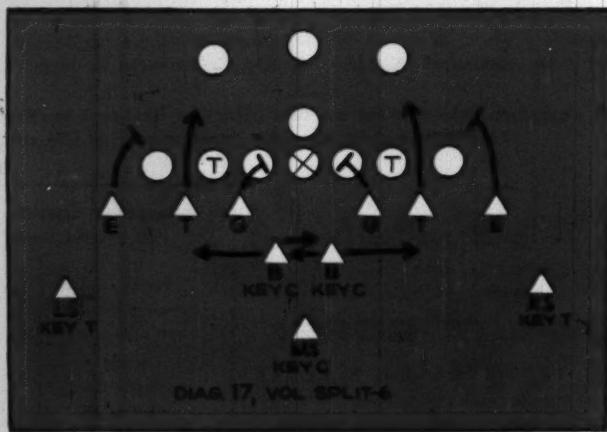
Vol Double Off-Set (Diag. 16) insures either one of your linebackers of getting good penetration into the offensive backfield. Although the three safety men continue to play Volunteer Regular, as they do throughout the entire defensive battery, every man on the eight-man defensive front must make a small change in alignment.

The guards move into the center-guards gaps, and assume a four-point stance. At the snap, they shoot through the gaps and try to grab the quarterback.

The tackles move in onto the outside ear of the offensive tackles and play them a la Oklahoma 5-4, making sure the offensive tackle doesn't get out to block our linebacker.

The ends tighten in a bit so as to be able to hand-shiver the offensive ends from the outside-in as they try to fire-out downfield.

The linebackers come in to the outside ear of the offensive guards and key these guards just as they would an Oklahoma 5-4 interior linebacker. Now, if the guard blocks in on our guard who's shooting the center-guard gap, our linebacker shoots the gap as illustrated and is right in the middle of the offensive play before it can get started. If the offensive guard fires out on our backer, our backer steps up and meets the guard's charge with his inside flipper and





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then pursues the play from that point.

The offensive guards will always tell our linebackers just where the play is going, for the offensive guard on the active side of the line must block in on our guard to that side, or our guard will grab the quarterback before the play even begins to get organized. The offensive guard on the inactive side of the line will fire out on our linebacker in an effort to cut off the backer's defensive pursuit to the critical point of attack.

So it's indeed important for the linebackers to exercise their keys very conscientiously and react well to whatever the key may tell them.

Vol Split-6 (Diag. 17) is no more than a concealed gap-8, which gives the linebackers a good amount of freedom and protection behind the defensive line of scrimmage. The containing unit—ends and safeties—play Volunteer Regular as they usually do.

The tackles move into the offensive tackle-end gaps and, at the snap, fire straight ahead and through the gaps.

The guards move out into the offensive tackle-end gaps and, at the snap, crash hard through the ribs of the offensive guards. The offensive guards must be collapsed hard to the inside for two very good defensive reasons. First, the guards cannot be allowed to get out and block either one of our backers. Secondly, it's the defensive guards' job to close up the entire middle of the offensive line, and to have a meeting of the minds with the offensive center and offensive guards. Our guards must dedicate themselves to this one job and not think of another thing when we go into split-6.

Our two linebackers line up in the center-guard gaps at their usual two yards off the line. Both linebackers now key the center, for he's the only man who could possibly get out to block either one of the linebackers. There's not an offensive lineman now who should be able to block either one of our linebackers. The offensive tackles have the defensive guards and tackles to worry about, and the offensive end must block in on our defensive tackle on a play to the outside.

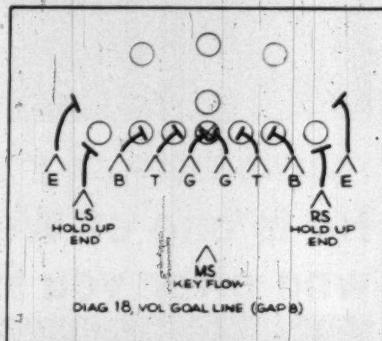
So you see how this alignment, played this way, will give the linebackers plenty of safe freedom of pursuit behind the defensive line of scrimmage.

Vol Goal Line (Diag. 18). For a goal line defense, we found that the gap-8 goal line defense was more than satisfactory and that it fit into this eight-man front defensive battery very well. The eight men in the gaps up front are all down in a four-point stance, and, at the snap, they all collapse the offensive linemen to their inside down the line of scrimmage.

The guards smash into either side of the center; the tackles crash through the ribs of the offensive guards and collapse them down the line of scrimmage; the two linebackers crash through the ribs of the of-

fensive tackles and collapse them down the line of scrimmage; and the ends play Volunteer Regular.

The left and right safeties play on the outside shoulder of the offensive ends about a yard off the line of scrimmage. At the snap, these safeties hit the ends hard and hold them up as long as possible, making sure that they never get to the inside for the quickie-pass over the middle.



The middle safety keys the flow, and he must fly with the flow but fast, for the opponents must be stopped quickly now or it is a touchdown. One other reason that the middle safety man can afford to fly with the flow is that most teams don't pull any delayed counters or reverses when they get down into goal line territory. They usually just go straight ahead fast in this situation.

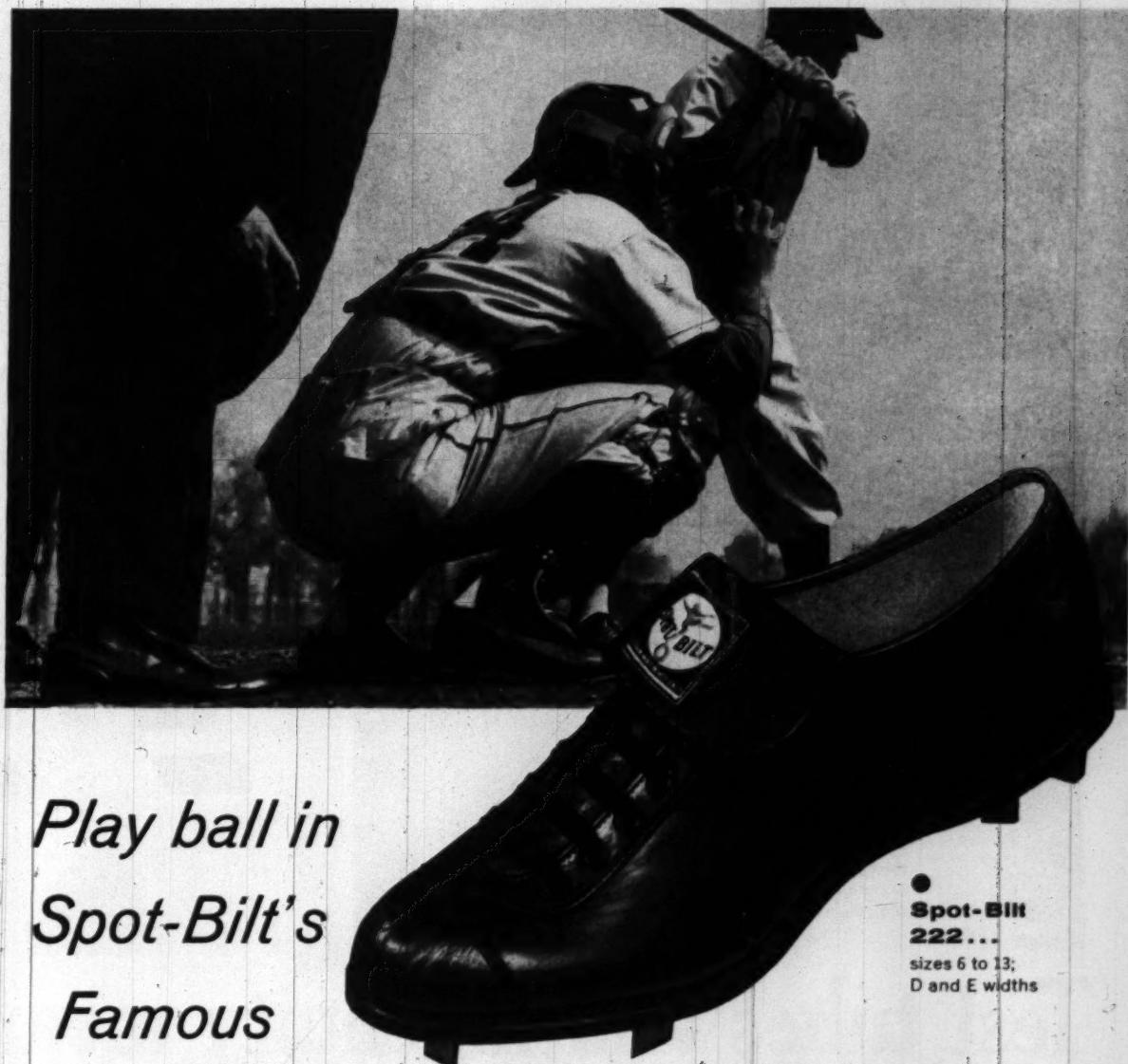
If ends split or backs flank against this goal line defense, we react to it with our defensive ends and outside safety men as described in Volunteer Regular. If an offensive end splits our end drops off the line and blocks off the "look-in" path of the end, while our outside safety man goes back to his regular spot to be in position to cover the end outside-deep.

The toughest adjustment off this goal line defense is the single flanker with the ends in their normal spots. When this occurs, our outside safety man must relinquish the job of holding up the offensive end and go out and play the flanker man-to-man. The defensive end must now move into a position where he can hand-shiver the offensive end hard enough to keep him out of the middle area, and the defensive end must then play his regular assignment of outside control.

In 1959 we made 19 goal line stands, and were scored upon four times. So we feel this goal line defense has quite a bit of merit. We used it any time our opponents moved within our 10-yard line.

The Defensive Quarterback is the most important single factor in the ultimate success of the defensive battery. You must entrust this job to a boy with at least average intelligence, who has the complete respect of the ball club. The defensive quarterback must see that the defense al-

(Continued on page 54)



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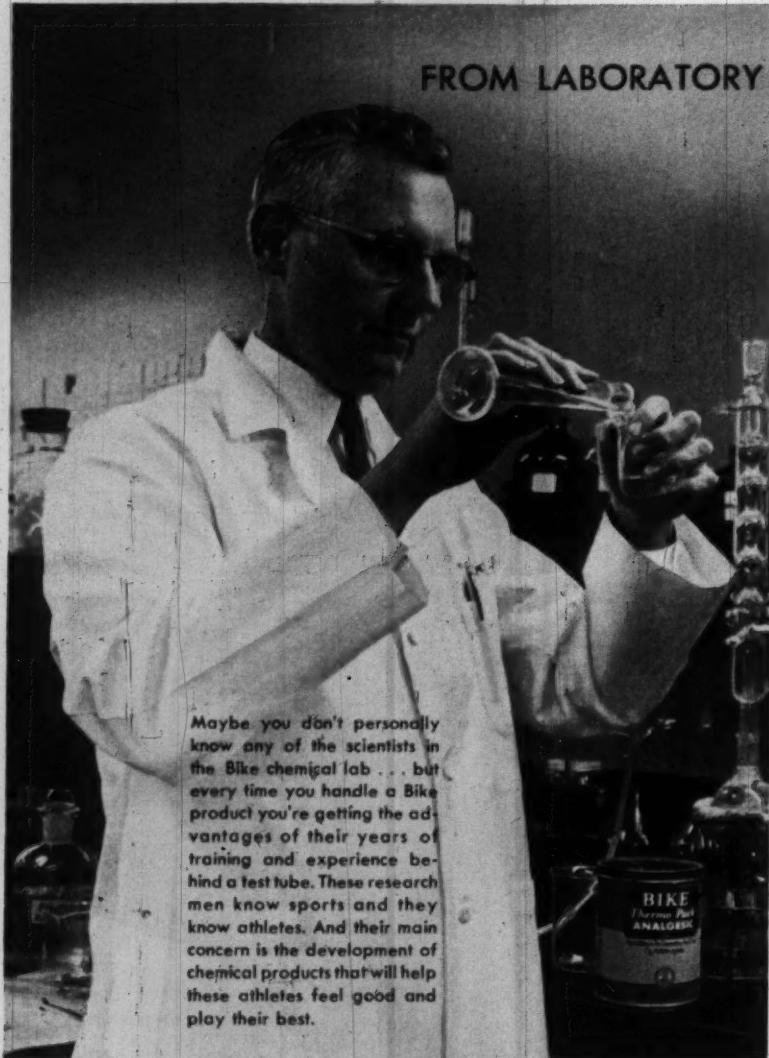
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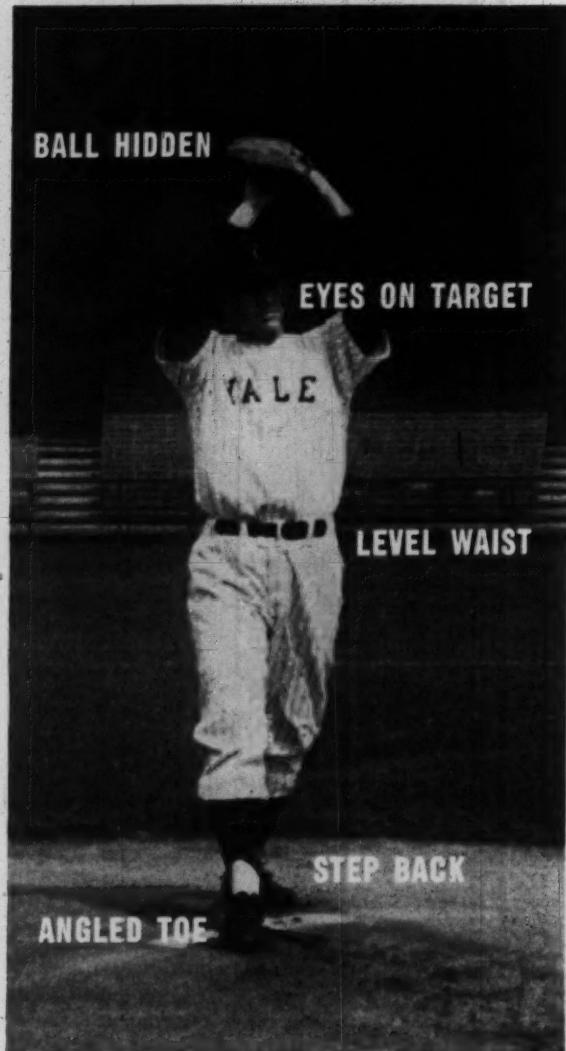
men back in the Bike lab for the great job that's done for the men on the training room table.

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Analyzing and Correcting Pitching Faults

By CHARLIE IRACE, Coach, Hunter College (N. Y.)

If it's true that pitching counts for about 75% in baseball, then it follows that the wise coach should devote most of his coaching to correcting pitching flaws. What are the basic pitching faults? How are they identified? What are some of the methods of correcting them?

The basic pitching faults are as follows: (1) poor concentration on target, (2) poor concentration on pitch, (3) over-striding, (4) under-striding, (5) not pointing lead foot toward target, (6) short-arm throw, (7) failure to accelerate during throwing motion, (8) loss of balance, (9) improper follow-through, (10) failure to hide pitches, and (11) throwing a "dead" ball.

Poor Concentration on Target. This may be due to a number of reasons. The pitcher may simply take his eyes off the target at some point during his wind-up and throw; he may not shift his concentration to the target after checking a baserunner; he may block his own vision; and, finally, he may be distracted.

Corrections:

1. Always have someone (another pitcher possibly) check the pitcher during practice throws. The pitcher will generally take his eyes off the target at the same point during his motion. Make him aware of when he does it and he'll be able to correct himself.

Pitchers tend to look at the ground during the upswing of their arms at the start of the wind-up, and look off into space as they rear back.

Have the pitcher always throw at a target during practice. He should throw "around the clock" to a catcher, meaning that he should aim at one knee, then the other, and then at each shoulder. This game tends to make the pitcher aware of the fringes of the strike zone, teaching him not to groove pitches.

Even when having a casual catch with someone, the pitcher should always throw at something, such as the letters on the cap or uniform shirt or the belt buckle. Control contests can be held among your pitchers by seeing who can hit specified targets most frequently.

2. Some pitchers have control difficulty with men on base because they fail to shift their vision from the baserunner to the batter quickly enough, if at all. A good technique in this case is to set up the situation and give the pitcher a definite target in advance; then, as he decides to shift his attention from the runner to the batter, have him yell out his target and stop his motion without throwing the ball so that he can check to see if he's looking at the target.

It's important to know the target

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before stretching; many young pitchers become so distracted by a base-runner that they fail to concentrate on the batter.

3. There are three points at which a pitcher may block his own vision—on the upswing of his arms, on the downswing of his arms, and as he starts to come forward to release the ball.

During the up and downswing of the arms, vision is blocked very briefly and usually the pitcher tends to stare right through the passing arms. If he's distracted, he should simply bring his hands up no higher than his chin.

If blocking occurs on the forward part of his motion, he's dropping his rear shoulder by failing to bend his rear knee. Failure to bend the rear knee forces the pitcher to rear back by bending sideways at the waist, lowering the rear shoulder and thereby raising the front shoulder and arm to a point where vision is blocked.

Have the pitcher stop his motion as he rears back and check his knee bend (it shouldn't be exaggerated). One out of every so many practice throws should be interrupted in this fashion so that this can be checked. The pitcher should also devote some time to throwing without a ball so that a conscious effort can be made to incorporate the knee bend into this motion.

4. A pitcher who might ordinarily be able to concentrate on the target can be distracted by a smart batter, or his own catcher. Some pitchers throw to the batter rather than the target. Smart hitters will test a pitcher by leaning, or moving, toward or away from the plate just as the pitch is about to be delivered.

Set up a practice drill with the pitcher, catcher, and a batter, with the batter trying to distract the pitcher as he throws. This practice will not only assist the pitcher in concentrating on the target, but will enable the batter to develop skill in drawing walks.

When the catcher is the cause of the distraction, he must be corrected. Catchers often distract pitchers by jumping into a different catching position just as the pitcher is about to deliver the ball, or by moving their glove or pounding it with the bare hand.

It's a simple matter to have the catcher assume and hold his stance by merely making him aware of his distracting movement. The same may be true for moving or pounding his mitt. Have such a catcher practice with a batter and a pitcher, the pitcher being instructed not to deliver the ball every time he detects the catcher moving.

Poor Concentration on Pitch. Too often pitchers will leave the analysis of the batter's strengths and weaknesses up to the catcher. Although the pitcher may accept the catcher's decision on what and where to throw, his concentration and confidence in the pitch are abetted whenever he analyzes the batter and the situation

and comes to the same conclusion.

Where someone else is calling the shots, the reduction in responsibility may lead to carelessness. Whenever the pitcher thinks the pitch through himself, he acquires a clearer mental concept of what he's to do and the desire to prove himself right. Besides relying too heavily on the catcher, many pitchers don't concentrate on every pitch.

Corrections:

1. In batting practice, never have pitchers throw simple half-speed pitches, with each pitch aimed somewhere over the plate. This serves to make him a simple half-speed pitcher who's either wild or too good.

2. Have him tell the hitter exactly what he intends to throw and where he intends to throw it, then have him attempt to do it. Someone other than a pitcher should throw the simple half-speed batting practices which are valuable to batters as warm-ups, for timing, and when correcting batting flaws.

3. During games have all pitchers and catchers sit together on the bench analyzing the opposing hitters as they come to bat. They should be seated near the coach, who can interpret the batting styles and game situations so that the pitchers and catchers will tend to reason alike.

Over-Striding. One of the most common mechanical faults found in young pitchers is the tendency to take too long a step, especially when called upon to throw from a pitcher's mound after they've been throwing from level ground.

A coach can suspect over-striding whenever the pitcher's fast ball is consistently high and his curve ball erratic, either "hanging" or breaking into the earth. The over-stride causes the rear shoulder to drop; thus any pitch thrown with a natural motion, such as the fast ball, will be high because the shoulders are aiming high.

It's common practice to try to throw the curve ball around the batter's knees. The over-strider, whose tendency is to throw high, will find himself fighting his natural motion whenever he attempts to throw a knee-high curve. Over-striding won't enable him to achieve the proper balance necessary for a good follow-through. The resultant jerky motion will produce inconsistent control and poor-breaking (hanging) curve balls.

Corrections:

1. Try to have a number of practice pitching mounds. Mats can be used effectively as mounds in gym work-outs.

2. Explain to the pitcher that he shouldn't land on the heel of his striding foot, but flat or slightly on the ball of it. Have him plantarflex this foot as he strides by simply pointing his toes toward the ground. Plantarflexion of this foot places sufficient tension on certain leg muscles to inhibit complete extension of the leg.

(Continued on page 46)



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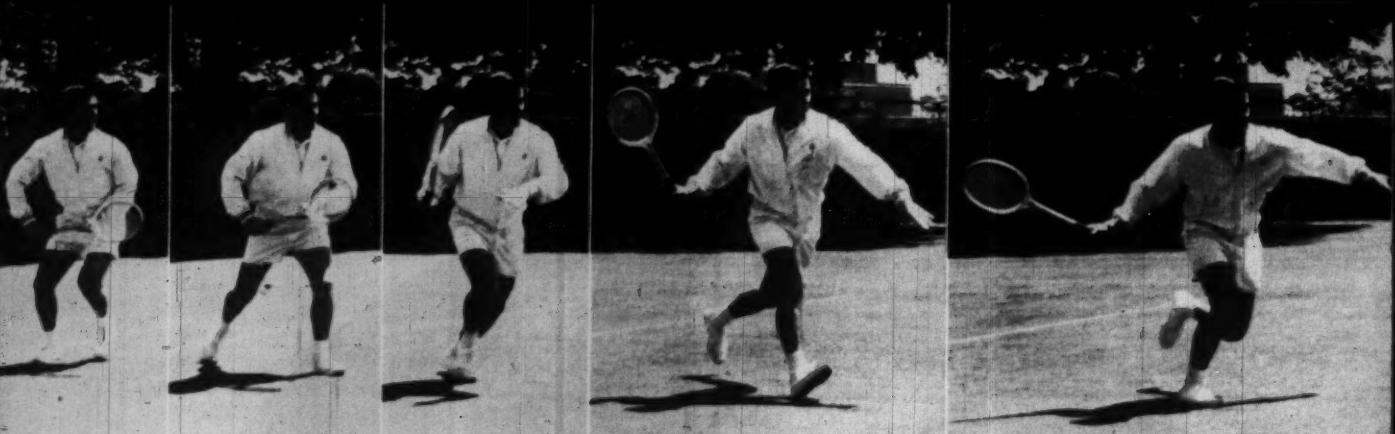
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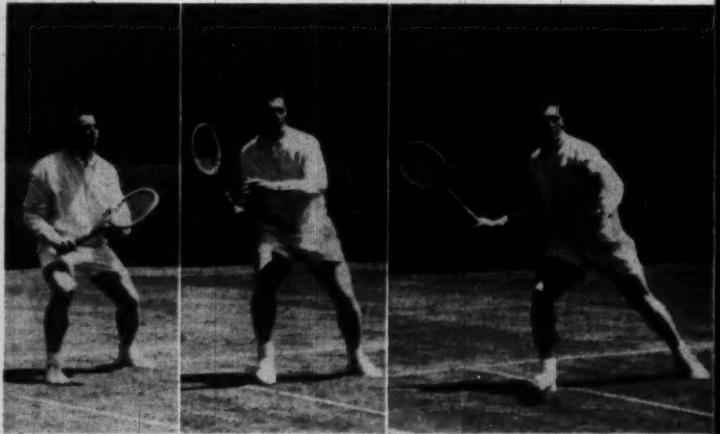
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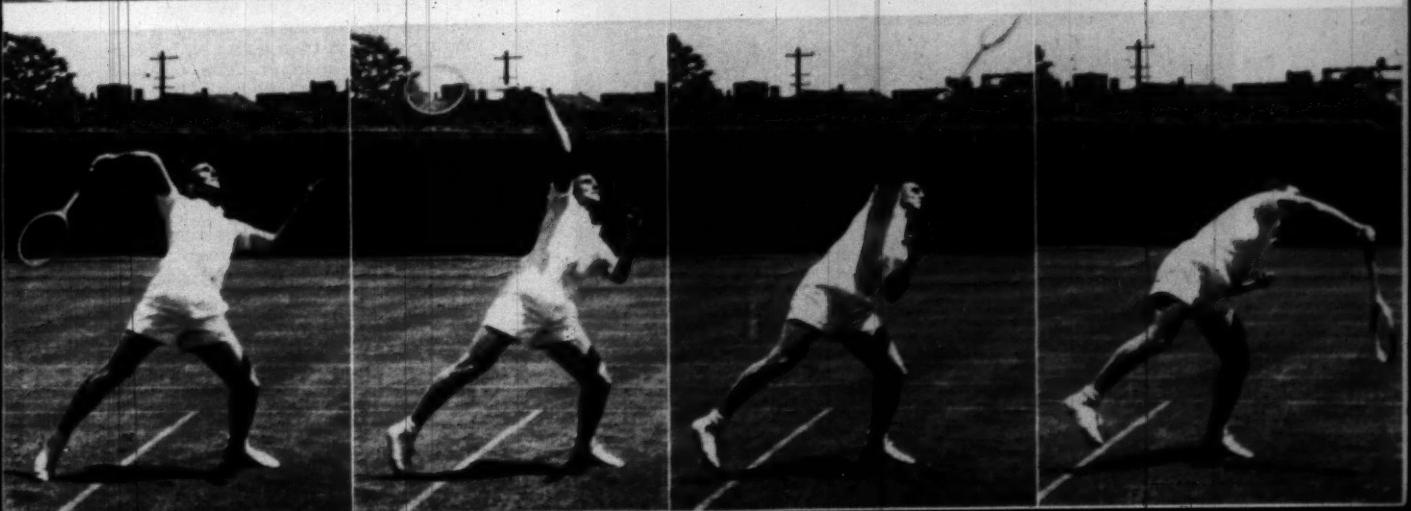
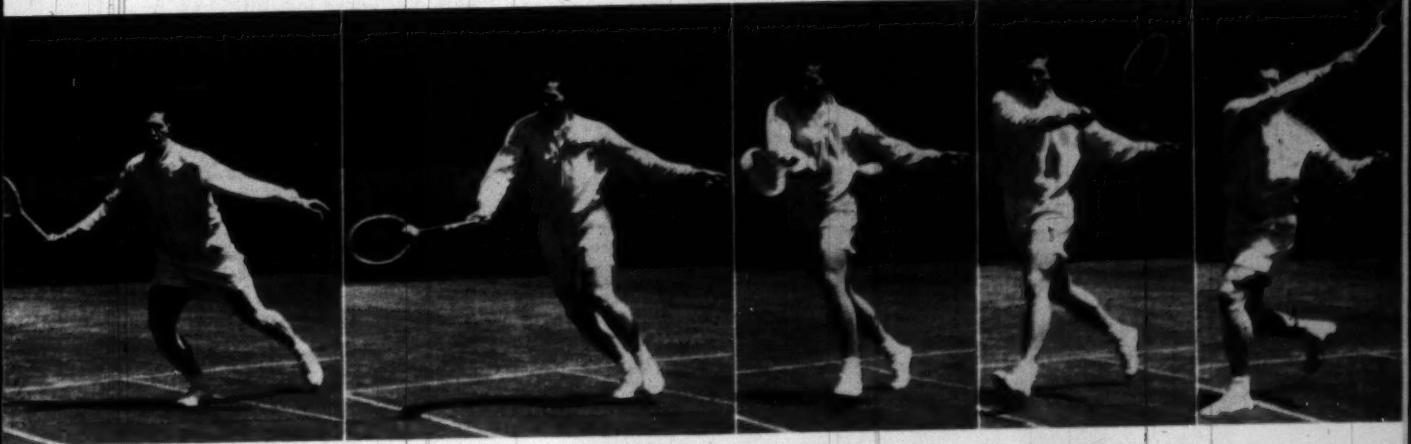
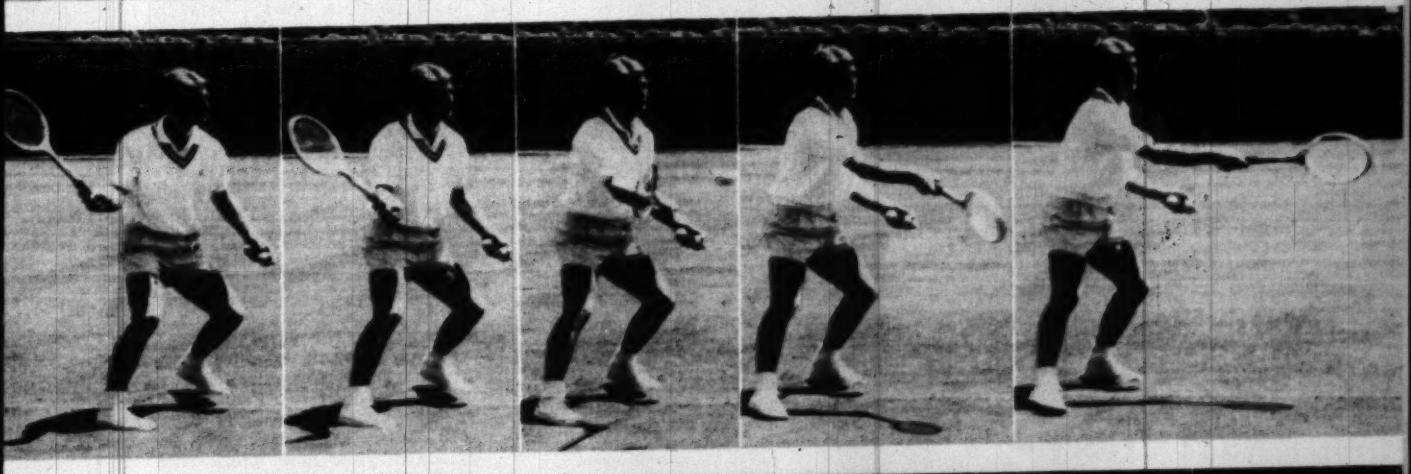
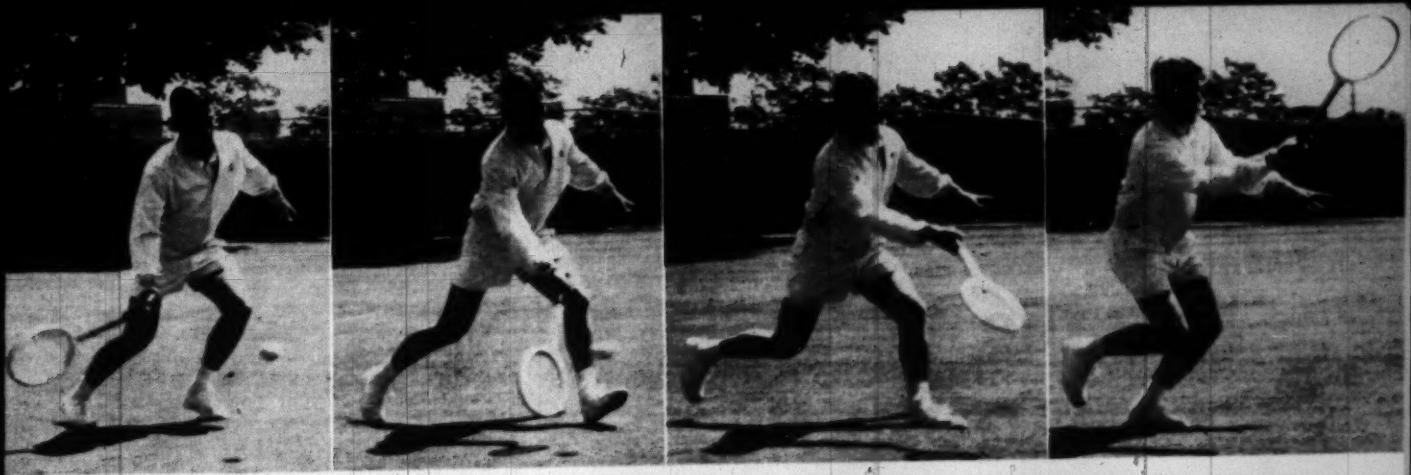


Basic Strokes of Champions

THESE four superbly executed shots conclude our series showing the world's greatest players demonstrating their favorite strokes. (Last month's installment covered: Ken Rosewall, forehand; Pancho Segura, two-hand forehand; Don Budge, backhand; and Pancho Gonzales, service.) The sequences on these two pages show, from top to bottom:

- KEN ROSEWALL, Coming in for Forehand
- LEW HOAD, Medium-Height Volley
- TONY TRABERT, Return of Service
- FRANK SEDGMAN, Overhead Kill





TRACK TIPS by the DOZEN

EARLIER this year I had the pleasure of writing a little book on track and field for beginners in which I analyzed the fundamentals of every event, as demonstrated in movie strips of a dozen of the greatest champions of all time.

Because of the necessity for condensing this vast store of information and pictures into 64 pages, I was unable to include two valuable sections—"Tips by the Dozen" and "Workouts for the Week" for each event.

At the invitation of Scholastic Coach, I'm relaying the tips in this

article and will offer the workout schedules in some future issue.

SPRINTING

1. Use starting blocks whenever possible, placing your feet as high as possible while maintaining contact with the ground. This will aid forward drive rather than upward motion.
2. Don't try to beat the starter. A good starter won't let you, and a false start puts you at the mercy of your opponents.
3. Don't endanger your chances by looking sideward at your opponents. Keep your eyes on the finish line. Any motion to the side is waste motion.

You want to go forward.

4. In a 220-yard run around a turn from staggered starts, don't overestimate your or your opponents' lead. Either may be very deceiving until you reach the straightaway and the lanes balance out.

5. If possible, wear a brightly colored or distinctive track shirt so that the flash of it will catch the judge's eye in any close finish.

6. When you come into your "set" position, if your hands are trembling or your knuckles are white, you have your weight too far forward and you may stumble as you start.

7. Though the back foot moves out fast in your start, your back foot may hang. Be sure movement of both feet is very fast.

8. Be sure not to space your hands too wide on the starting line. There should be just room enough for your legs to drive through.

9. Don't make the mistake of pointing your knees outside your arms in the "set" position. Feet, legs, and knees must all point straight ahead.

10. When heats and finals are required in your race, check with officials to determine just how many places will qualify for the semi-finals or finals. Don't guess.

11. Always run through the finish line. Remember that your gather for a lunge or leap at the tape takes a fraction of a second that may cost you the race.

12. A good sprint prospect will show just as surely at age 10 or 11 as later. If you can run away from your grammar school pals, you may be a natural sprinter. If you can leave them far behind in your playground dashes, you may have what it takes to become a sprint star.

DISTANCE RUNNING

1. If you have speed, use it early in the 440. Get out there fast in the first 220 to avoid a jam on the turn.

2. You can judge your 440 yard possibilities by running a wide open 220, jogging one and then going on for two more in this manner. The total of times for your two slowest 220's run like this will be about your potential 440 at the time of the test.

3. Your first 220 in a 440 can usually be carried at about one to two seconds slower than your best if you're in good condition.

4. Allowing an opponent more than a five yard lead at the 330 mark in the 440 is dangerous. Close the gap be-



By W. HAROLD O'CONNOR
Coach, Concord-Carlisle (Mass.) H. S.

tween the 220 and 300 yard points if your opponent seems to be running smoothly and under control.

5. If you're a tall, loose-jointed boy with some sprint speed, your best race may be the 880.

6. Don't fall for the invitation to pass on the inside. A good runner can and will cut you off legitimately.

7. To prevent being boxed in any distance race, run just off the right shoulder of the leader. You thus force others into the third lane or wider to pass you.

8. Don't trade elbows with opponents. This will sap your strength and may force you to break stride badly.

9. Know your opponents' ability whenever possible; then plan your race accordingly.

10. In your mile workouts, get in some quick bursts of about 10 yards or so from your race pace. This will help you pass opponents in the actual races.

11. If you know that an opponent has a good finishing kick, be sure to lift the pace in the third quarter of the mile.

12. Against a nervous opponent, try running just off his right shoulder, dogging him through the early stages of the race. He may find the pressure too much for him.

HURDLING

1. Be sure your lead leg doesn't make a semi-circular motion at the hurdle, but goes straight over it.

2. While learning, you may help your confidence by placing the second and third hurdles a foot or two closer together than regulation distance. As you gain confidence, move them back to their regular positions.

3. By brushing the area in front of the hurdles, you can check your footprints to see that your foot in landing is pointing directly ahead, not to the side.

4. Don't sweep your lead arm backward too soon or too fast. This mistake pulls your body toward the side and will leave you in poor landing position, especially in the high hurdles.

5. When running high hurdles, if you're tempted to look sideways to watch your opponents, try to get the outside lane on the right. This will give you no opponent on your right to watch.

6. If you're hitting the hurdle with the ankle of your trailing leg, you're jumping off your take-off foot and not hurdling correctly.

7. If you hit the hurdle with the knee of your trailing leg, you are hurdling correctly and need only to lift that leg a few inches higher to clear.

8. If you have difficulty trying to get your leading arm into correct position in the highs, try flicking the toe of your lead foot with your fingers or reaching a bit toward it to keep your shoulders facing straight.

9. As you clear each hurdle, focus your eyes on the hurdle directly ahead.

10. Never practice either high or

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low hurdles at less than racing speed.
Your stride spacing won't be true if
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11. In practice it's wise to wear
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trailing leg. This prevents bad bruises.

12. Do plenty of 150-yard sprints,
some 220's, and some 300's if you must
run heats and finals in your weekly
races.

HIGH JUMP

1. If your trouble is leaping across
rather than upward, spend plenty of
time on two-step approach jumping.

2. Work to lift your trailing leg
away from the bar rather than to
kick it upward. This requires a knee
bend before the kick, while the lift
takes your body away from the bar.

3. Hold your head and shoulder
back; don't lean toward the bar as you
take off. You don't have to broad
jump a one-inch crossbar.

4. Strive to get your maximum
height directly above the bar.

5. As you clear, be sure not to turn
your head back toward the right if
you're springing from your left foot.
The reverse is true if you spring from
the right foot.

6. Don't arch your back above the
bar. This will force your stomach into
the bar and lower your legs into the
danger zone.

7. Try to avoid clearing too close to
an upright. You may hit it or jar its
base when you land in the pit. If you
dislodge the bar, it's still a miss.

8. Forget the idea of hurrying to
get out of the pit before the bar falls.
If the bar falls you've missed no matter
how far out of the pit you may be.

9. If you're hitting the bar on the
way down, move your take-off mark in.
You're getting your height before
reaching the crossbar.

10. Hitting the bar on the way up
indicates that you're turning into the
bar as you leap or that you're taking
off too close to the bar.

11. Avoid taking high kicks with
your lead leg before warming up well.

12. Learn to relax as you strike the
pit. Make that landing easy for yourself.

BROAD JUMP

1. Use brightly colored markers to
distinguish your checkmarks from
others.

2. Use plastic heel protectors to
prevent heel bruises.

3. Your last two strides should be
shortened to permit you to gather and
spring.

4. Drop your hips so that you get
the feeling of being about to sit as
you spring from the board.

5. If you're reaching for the board
on your last step, you won't get the
proper spring.

6. Check the runway carefully to
see whether it is fast or slow. This
will affect your checkmarks.

7. As you hit the take-off board,
rock up on the ball of your foot and
spring up and out.

8. If you use the hitch-kick style,

practice often on the timing of the
hitch. Don't start the motion until
you have your height.

9. Lift your chest high and arch
your back as you leap.

10. Be sure to force your feet up to
hip level in flight and work hard on
the forward reach of your arms just
as you're about to land. This should
throw your weight forward and over
your feet as they land.

11. Whether you use the hitch-kick
or the straightaway jump style, bring
your feet together as they're about
to land. Don't let one drag behind the
other.

12. You can practice gaining height
by building a high mound of pit fillings
at the point where you want to
get your maximum height—so that
you can learn to lift your feet high
above the pile.

SHOT PUT

1. Be sure that your motion across
the circle is a smooth glide, not a
"hop and stop" motion.

2. If your put seems to snap your
fingers back against your wrist, you're
trying for a wrist flip before your arm
has had a chance to straighten out.

3. Don't leap into the air as you
push the shot. Your timing will be
very faulty. You can't push a shot far
with your feet in the air.

4. If your put goes off to the right
of center, you're turning your head
and left side too soon. Delay your arm
thrust until your feet contact ground.

5. If your shot goes far left of
center, you're delaying your arm
thrust a little too long.

6. The O'Brien style of putting re-
quires you to stay low through the
glide to get full leverage over a
longer distance within the circle.

7. To get the proper feeling of the
leg thrust, try putting the shot high
in the air from a crouching stand.

8. Fingertip push-ups either on the
ground or against a wall with a back-
ward flip of your weight, will help
strengthen your fingers and wrists.

9. In putting, keep your head and
eyes back as long as you can. Focus
your eyes on a mark and watch it till
the last possible second, as you start
your thrust.

10. Progress in the shot brings you
to plateaus. Don't become discouraged
whenever progress slows down for
two or three weeks.

11. Be careful to avoid dropping
your left foot far to the left of center
as you get into position to deliver the
shot. This puts your foot "in the
bucket" and ruins your power.

12. Try hard to master a definite lift
and forward thrust of your right hip
as you start the turn and delivery at
the end of your glide.

POLE VAULT

1. Place a couple of handfuls of
filling from the pit into the take-off
box to cushion the shock of your pole
plant.

2. Practice short sprints on the
track, carrying your pole in the usual
position.

3. Don't neglect rope climbing and handstands as part of your regular body building exercise. Work also with weights to develop your upper body.

4. Be sure not to move your top hand on the pole once you've established your hand grip.

5. Try to determine a set hand position on the pole that will enable you to maintain good balance as you run, but do not form the habit of changing your grip as the bar is raised.

6. Don't try to spring past the pole as you leave the ground. Stay directly under the pole until you've completed your swing and pull-up.

7. Keep the pole close to your left arm pit as you start your pull-up.

8. While learning, you may find it helpful to move the uprights back a foot or two beyond the back of the box to give you a better chance to master the swing on the pole.

9. If you're hitting the crossbar on the way up, try moving the stands backward as far as the rules allow.

10. If you seem to be getting a good spring but are still coming down on the crossbar, move the standards closer to the line parallel with the back of the take-off box.

11. To learn the fast, high lift of your legs, try setting the bar well above your best vaulting height and kicking it off with your feet.

12. If the pole seems to die on you before you can get any height, you're either slowing your run before placing the pole or you're springing past the pole instead of staying behind it in your swing-up.

DISCUS THROW

1. In practicing for form within the circle, you'll find that taping the discus to your hand will save time while permitting the full movement.

2. That feeling of a strong tug as the discus leaves your hand isn't an indication of a strong throw. You should have the feeling that the discus seems light as it leaves—if your legs have done their work.

3. One of the most troublesome weaknesses tall boys must overcome is the tendency to stride too far with the right leg as they pivot around the left foot. This leads to fouls.

4. If you're falling toward the left side of the circle as the discus leaves your hand, your trouble may be in failing to hold the discus and right arm back long enough.

5. Stay fairly low in your drive across the circle so that your legs can do the lifting of the discus into the throwing angle.

6. Don't leap off the ground as you deliver the discus. Keep contact with the ground.

7. Learn to control the flight of your discus by practicing throwing straight ahead at a target just beyond your throwing range.

8. Whether you use the spring or pivot with your left foot, be sure to bring your right foot down with a short fast step so that you get some forward progress but not too much.

(Concluded on page 55)

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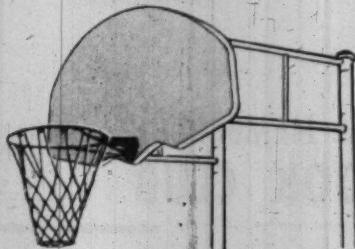
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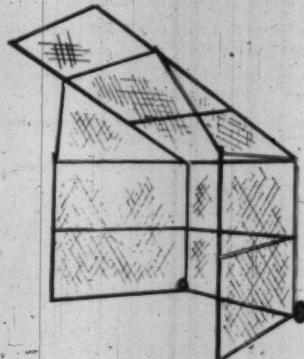
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Play of the First Baseman

(Continued from page 9)

isn't vulnerable when necessary to throw to third or home.

We like our first baseman to come off the base on wide throws he feels he may miss. It's much better to give the runner first than allow him to take second on a throw past the outstretched reach. Whenever the first baseman comes off the base on a wide throw to the inside, he has an excellent opportunity to tag the runner going by him.

This tag should be made with both hands, whenever possible, so that the ball isn't jarred loose by contact. An excellent way to make this tag is to touch the runner from the side as he passes, rather than straight ahead.

On high throws, the first baseman backs up on the base, places his right foot (left foot for left-handers) on top of the base and stretches upward with his glove hand. On very high throws, an upward leap is made from on top of the base. By starting his leap or stretch from on top of the base, an extra three inches will be added to the reach.

In our early season training, we drill the first baseman quite thoroughly on his footwork and stretch. We have him stand at his base, and then lob throws to him from about 60 feet away. The throws are lobbed inside, outside, high, and low, forcing him to shift and stretch on every throw.

After the first baseman gains proficiency in his footwork, he retreats to his normal fielding position and the same drill is repeated, with the first baseman moving into position at the bag on the run.

The technique of fielding ground balls is the same as for other outfielders. Because of his close proximity to the base, the first baseman may take more time fielding grounders when no one is on base. He may go down on one knee to block grounders more often than other infielders.

Should the first baseman be unable to beat the runner to first, he must throw to the pitcher covering the bag. This throw should be made underhand whenever the ball is fielded within 15 feet of the base, and overhanded when farther away.

In either case, the ball should be softly tossed and timed to reach the pitcher before he reaches the base, far enough in front of him so that he doesn't have to break stride while catching the ball.

On the underhand toss, the first baseman should run several steps toward the pitcher before throwing the ball, and should continue running several steps after the throw is made. This movement will insure smoothness and accuracy on the throw.

One of the most difficult plays for the first baseman is the slow roller between the pitcher and the first-base line. The first baseman must charge the ball every time as if he were going to make the play.

It's up to the pitcher to call this play. If the pitcher is able to field the roller, he calls the first baseman off and the latter covers the bag. If the pitcher is unable to make the play, he continues on to cover first while shouting for the first baseman to field the ball.

The throw to second is another difficult play for the first baseman. The left-hander has the advantage of making this throw without turning his body. The right-hander must jump pivot to his right, step toward second, and snap the throw past the runner.

PIVOT TO THE RIGHT

It's important for the right-hander to pivot to his right rather than his left on all throws to second. By turning to his left, he momentarily takes his eyes off his target, increasing the chances of a bad throw.

On a ball hit deep to the first baseman, the throw to second should be aimed at the outside corner of the bag. On shallow hit balls, the throw is aimed at the inside corner of second base. By aiming his throws to the inside or outside corner, the first baseman will avoid hitting the runner and will give the shortstop more maneuvering room in avoiding the opponent.

With a runner on first, the first baseman must assume the most advantageous position to hold the man close and make a tag if the pitcher attempts to pick him off. He should face the pitcher with his mitt out as a target and his feet straddling the inside corner of the base.

In this position, the first baseman doesn't have much of the base to guard, as he's giving the runner only the back corner. On the pick-off attempt, the left-handed first baseman merely drops his mitt for the tag. The right-hander must swing his mitt across.

If there's no pick-off attempt, the first baseman must assume a fielding position as soon as the pitcher makes his movement toward the plate. This is accomplished by making a crossover step with the left foot and shuffling several steps more toward second, while turning the body to face the batter.

In a sacrifice situation, the first baseman charges the plate as soon as the pitcher makes his movement home. He approaches the bunt in a circular direction, so that the ball will be fielded with his body facing third base. This enables him to throw more easily to third or second, if the play is away from first, and won't hinder his throw to first if the play is made there.

An important duty is acting as a cut-off man on all throws to home from the outfield.

On any ball hit to the outfield with a runner in scoring position, the first baseman must assume a position on an imaginary line between the fielder throwing the ball and home plate. If the throw is coming from left field or right field, the cut-off position is about 40 feet in front of the plate. On throws from center field, the cut-off position is on the pitcher's mound.

On balls hit to left field, he must break for the third-base side immediately if he's to attain the most advantageous position.

Backing up second base on a single to left field is another responsibility of the first baseman. He should take a position in line with the bag and the fielder making the throw, about 20 feet from first base. On throws which get by the second baseman, he'll thus be in excellent position to recover the ball and prevent the runner from advancing. He only takes the back-up position if he has no cut-off duty to perform.

A run-down between third and home presents the first baseman with the responsibility of covering home as the catcher chases the runner toward third. Should the runner break past the catcher, the first baseman will be in position to take the return throw and tag the man.

Another defensive duty concerns a pick-off attempt when the first baseman is playing deep with runners at first and second. This pick-off play between pitcher and first baseman is very similar to that between shortstop and pitcher at second. After receiving the pick-off sign, the pitcher and first baseman begin counting to three. On the count of two, the first baseman breaks for the base, and on the count of three the pitcher throws to first.

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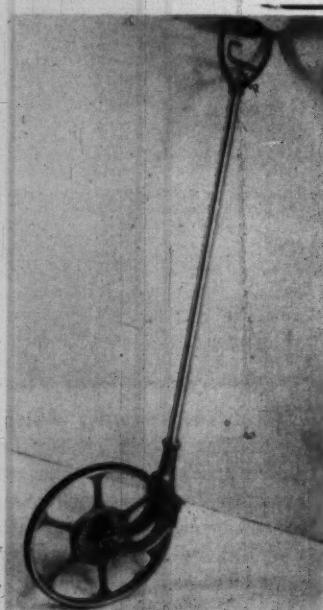


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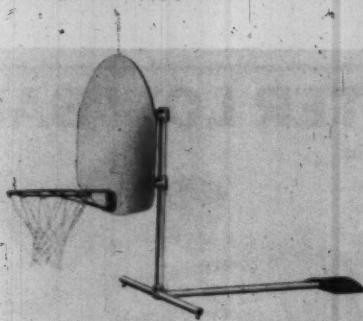
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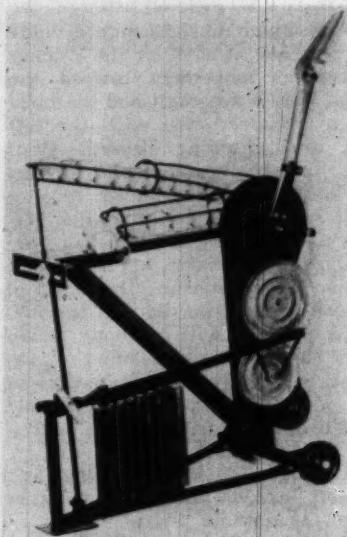
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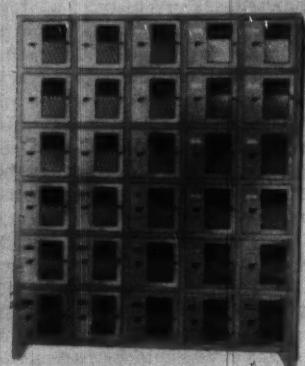
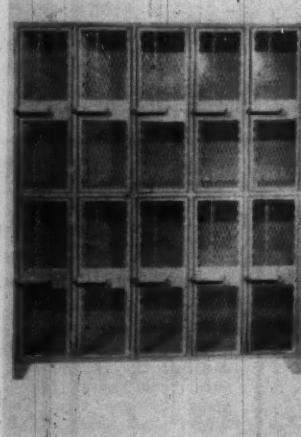
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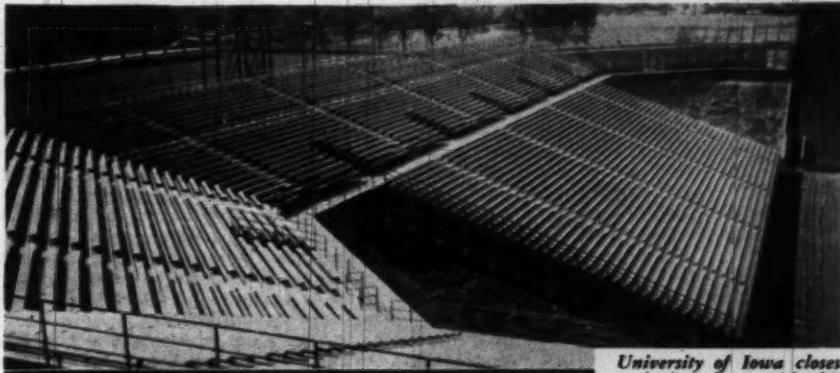
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Analyzing Pitching Faults

(Continued from page 34)

3. Determine the pitcher's correct striding distance and draw a line on the ground at this point. He'll be able to check himself to see if he has over-strided after each pitch.

Not Stepping Toward Target. Another common flaw of young pitchers is the tendency to "throw against their body." Less common is the opposite flaw of opening the hips too wide. Neither of these faults would occur if the pitcher stepped directly toward his target.

Unfortunately many pitchers don't swing their leg around far enough to reach this point and others swing it past this point. Whenever the leg isn't brought around far enough, the hips cannot open, preventing a good follow-through and impairing control, speed, and breaking pitches.

In the second instance, the hip opens so wide that it goes away from the pitch, reducing the power the pitcher can exert by forcing him to push rather than throw the ball. The lack of force in this instance also results in a poor follow-through and the resulting ineffectiveness.

Corrections:

1. Have the pitcher practice the opposite fault. If his tendency is to lock his hip, have him throw and open it too wide. If his tendency is to open his hip too wide, have him attempt to lock it. The pitcher will usually strike the happy medium in this fashion.

2. Place an old glove or other soft object on the ground at the point on which the pitcher tends to place his foot. Depending on his fault, have him either step over the object to open his hip wider or place his foot down before reaching the object to prevent opening the hip too wide.

3. As the pitcher begins to show signs of overcoming the fault, refine the correction by drawing a line and having him try to step directly on it, so that his toes are pointed in the exact direction of his target.

Short-Arm Throw. Astute observers often refer to a pitcher as a "short-arm thrower." One sure tip-off that a pitcher isn't throwing properly is when his throwing hand passes the shoulder before his elbow as his arm comes forward. This type of throw is a push rather than the desired whip-like action produced by the tension built up in the chest, shoulder, and upper arm when they precede the hand in the proper throwing action.

The force generated by the whip-like action helps lead the pitcher into a complete, natural follow-through. A short-arm throw, at best, leads to a forced follow-through and more likely a poor and incomplete one.

Corrections:

1. There are three general causes for a short-arm throw. A pitcher may develop it as a habit from throwing

a pitch such as a knuckle-ball, which requires a pushing action. It may be the result of an injury or physical condition of the shoulder such as bursitis; or it may be that the pitcher never learned to throw properly in the first place.

It's quite possible that individual cases may reveal these causes in combination. If any injury or physical condition is suspected, medical care is indicated before anything else can be done. Whenever a certain type pitch is at fault, the pitcher will have to stop throwing it.

In any case, wherever the boy has to re-learn how to throw, the following suggestions may be helpful: (a) as he pivots on the rubber to rear back, he should drop the throwing hand, in a relaxed fashion, so that the arm is extended downward; (b) as the arm begins to move back, the thumb should rotate away from the body so that the back of the hand is facing the body; (c) as the body pivots and starts to come forward, the back should be hyper-extended-arched; (d) at this point the build-up of muscular tension is at its peak and starts to whip the arm—elbow ahead of the hand—into the pitch.

The pitcher should be able to stop his motion at any one of these four points so that he can check his own motion.

Failure to Accelerate During Motion. Speed and power come from proper acceleration—the fastest point during the motion occurring at the moment the ball is released. A pitcher will be unable to accelerate properly unless some of the pitching faults already mentioned have been corrected.

Corrections:

1. Refer to over-striding, not stepping toward the target, and the short-arm throw.

2. Slow the pitcher down, especially during the early part of his wind-up.

Falling into the Pitch. Pitchers sometimes knock themselves off balance as they rear back, by placing too much weight on the heel of the rear foot, rather than placing the foot fairly flat on the ground with the weight slightly over the ball of the foot. Whenever this happens, the pitcher tends to topple over, rather than stride firmly and surely into the pitch, producing a loss of control.

Corrections:

1. As the pitcher rears back, have him come to a stop and see if he can hold his balance in this position with the weight on one leg. If he cannot, it's probably due to his failure to bend the rear leg at the knee or an exaggerated lifting of the front leg.

Both these faults can be overcome by simply making the pitcher aware of what he's doing wrong and stop-

ping his motion to check himself and his balance.

Improper Follow-Through. It's impossible to correct a follow-through without correcting the errors in the preceding parts of the delivery. When all the preceding phases are correct, the follow-through is generally correct.

In the correct follow-through, the eyes are fixed on the target, the legs are apart with the weight evenly distributed on the balls of the feet, the back and knees are bent, and the throwing hand is at a point just outside the ankle of the opposite leg. The gloved hand should be brought to the front of the neck, in excellent position to protect any part of the body and field a batted ball.

Corrections:

1. Refer to falling into the pitch, failure to accelerate during motion, short-arm throw, not stepping toward the target, and over-striding.

2. If all the preceding aspects of the pitcher's motion seem to be correct, but he still doesn't follow-through correctly, have him snatch a blade of grass or some earth as he completes each practice throw. This will help teach him to bend his back and knees at the conclusion of each pitch.

Failure to Hide Pitches. Batters and coaches are constantly trying to "read" a pitcher, trying to tell the type of pitch he's about to throw through his grip on the ball or some idiosyncrasy in his motion.

Pitchers can avoid give-aways by always concealing the ball with their gloved hand and never varying their pitching motion. Bending the wrist and raising the thumb off the ball when throwing the curve are common tip-offs.

Corrections:

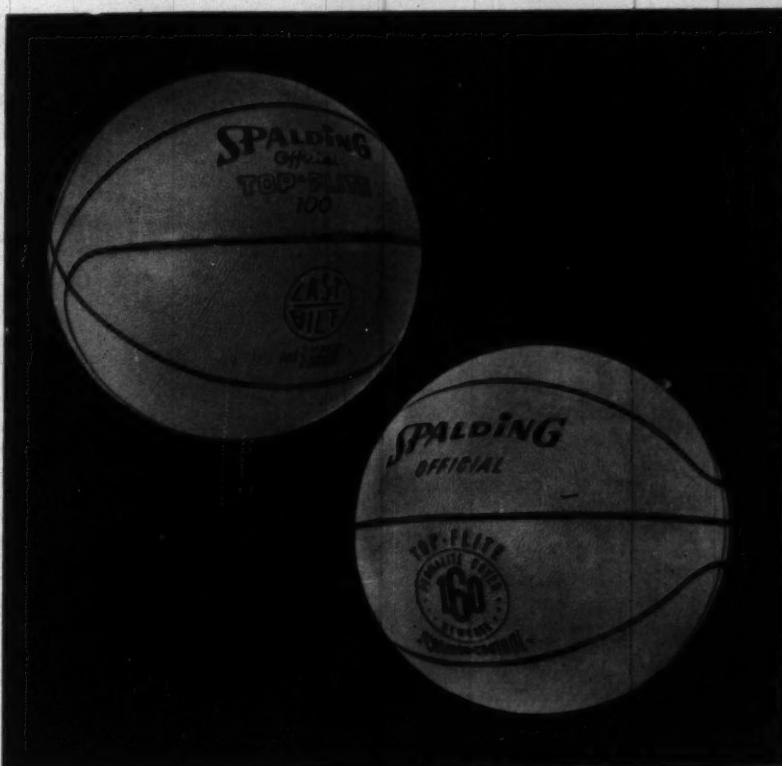
1. Have the pitcher grip the ball exactly the same way for each pitch, unless he can hide a changed grip successfully.

2. The pitcher should keep his pitching hand in the pocket of the glove during the upswing of his arms in the wind-up. The glove continues to hide the ball until the pitcher pivots on the rubber and starts to rear back, at which point the ball will be concealed by the pitcher's body and raised front leg. Practicing in front of a mirror is an excellent way for a pitcher to check his own ability to hide the ball.

3. Throwing with a bent wrist or a raised thumb needn't be a problem, unless it's done only for specific pitches, such as the curve ball. If the pitcher finds it difficult to correct this habit, he should learn to throw all his pitches with a bent wrist or a raised thumb.

There's nothing more disconcerting to a batter than having him think he can guess a certain pitch and then surprising him with another. Just a few cross-ups like that during a ball game will keep the opposition "honk-est."

Throwing a Dead Ball. When a pitcher throws a fast ball that doesn't hop,



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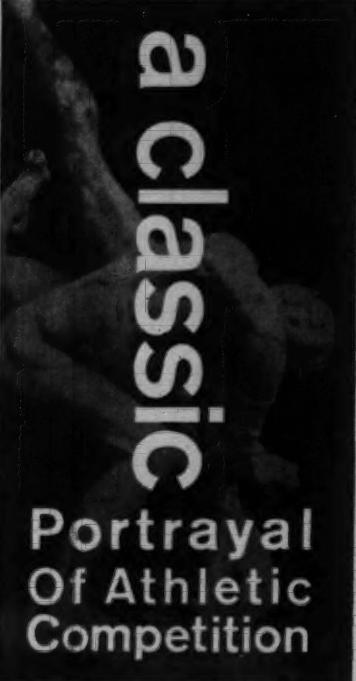
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sink or slide, he's said to be throwing a dead ball. The causes may be any or all of the following: improper grip, no whip-like throwing motion, lack of flexibility of the wrist, and improper release of the pitch.

Corrections:

1. In order for the pitch to slide or sink, the pitcher should hold the ball along the seams. The slider and the sinker are released off opposite sides of the finger, with the motion for the sinker being slightly more sidearm.

The fingers should be placed across the seams whenever the pitcher would like his fast ball to rise. A proper grip in itself may not result in a moving pitch.

2. The pitcher should have a whip-like throwing motion, as contrasted to a push or short-arm motion. (Refer to short-arm throw.)

3. Some pitchers seem to do everything right, yet their fast balls aren't alive. Close inspection may reveal a lack of wrist flexibility during the throwing motion. Weight-training exercises that involve flexion, extension, pronation, and supination of the wrist are helpful in developing flexibility.

4. Even when there's sufficient

flexibility, the pitches may be "dead." This may be due to an improper release stemming from a poor grip—holding the ball too deeply in the palm of the hand rather than nearer the fingertips.

Gripping the ball too tightly will contribute to a lack of wrist flexibility, as will holding the ball too deeply in the palm of the hand. Pitchers sometimes find that holding their wrist slightly flexed throughout their motion will give them greater wrist action and some movement on their pitches.

Other Faults. Other common errors found especially in young pitchers are as follows: improper use of the pitching rubber, throwing knuckle balls with the knuckles rather than with the finger-nails, and changing or slowing up the pitching motion when throwing the change of pace.

Pitchers should have a good pitching rubber to practice from so that they can learn to stand on them, pivot, and drive off.

Good knuckle-ball pitchers flip the pitches out with their finger-nails, while gripping the ball in the palm of the hand will change its speed with no change in motion.

Baseball Steps on the Gas

(Continued from page 5)

and averaged a half hour savings per game!

Here, then, is a way of juicing up the dragging national pastime, without actually changing the nature of the game. None of the rules changes anything; it merely accelerates the action. And baseball, being the Step-in Fetchit of the major sports, needs a heck of a lot of acceleration.

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Some may be bigger than others, some may be more colorfully decked, some may play or march a little faster. But they're all just a lot of umpa-pa.

Whenever they march gayly onto the field and go into their act—forming such exciting designs as a letter of the alphabet, a four-leaf clover, or even a whole word, like "Tech" (that you have to be up in a helicopter to recognize)—we quickly head for the hot dog stand. And we refuse to budge until the last tuba has left the field.

That's why our shako is humbly doffed to the Virginia State College band. We caught them between halves of a pro game last December, and found them positively stupendous.

Playing and marching at triple tempo, they put on the greatest half-time show we've ever seen. Everything they did had a buoyantly jazzy feeling to it. Their shoulder and hip shaking and tricky little steps had the crowd in a tizzy. Their drum major was absolutely dazzling, leaping like a Nijinsky and strutting like a berserk peacock. A fantastic twirler and a wonderful corps of dancing girls furnished additional razzle-dazzle to their show.

It was a thoroughly delightful 15-minute diversion, worthy of Broadway booking, and we congratulate the impresario responsible for it.

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WE had a wonderous dream the other night. We dreamt we saw a basketball game between Duke and North Carolina in which no one started a fight, the fans almost behaved like human beings, the coaches complimented the other team's sportsmanship, nobody sued anyone, and no one was suspended for the year.

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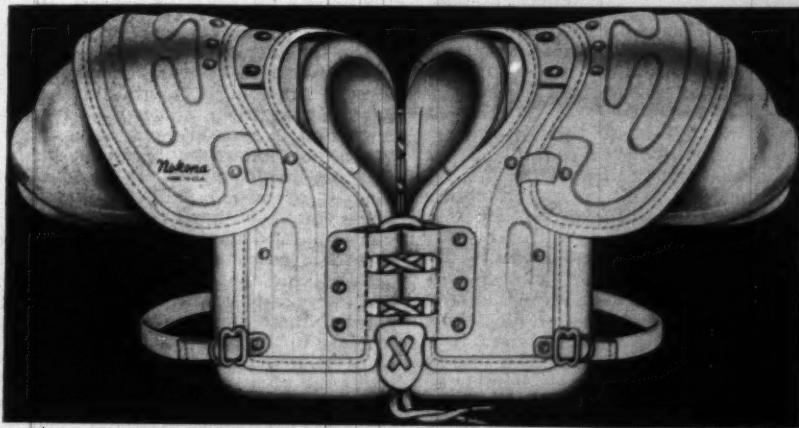
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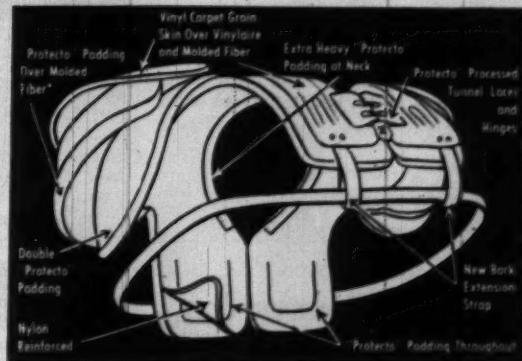
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The Double-Play Pivots

(Continued from page 10)

base and wait until the ball is thrown to start the pivot. Others prefer to keep moving with the body under control and on balance. In either method, the pivot man must be on balance and ready to shift to either side.

Each pivot man must know and be able to execute two pivots—one for balls thrown to his right and another for balls thrown to his left. There are several methods of tagging the base and making the throw from either side, and the pivot man may select one of them. Regardless of the pivot or pivots he uses, the infielder must learn to use the proper pivot automatically, shifting to meet the throw without having to stop and think about it.

This is a fundamental that can be practiced indoors in bad weather or during the winter. Someone can feed throws to the pivot man on either side of the bag or he can practice it alone, standing near a brick or block wall and tossing the ball against it so it rebounds over the base. If the wall is slightly uneven, the ball will sometimes rebound on one side of the base and sometimes on the other, and the infielder can shift and pivot according to where the ball is in relation to the bag.

In making the throw to first base, the pivot man must remember that the quickest throw isn't necessarily the one thrown the hardest. Getting rid of the ball quickly with a velocity of medium speed is usually better than winding up and throwing hard. So, the pivot man should concentrate on getting the ball away quickly with no wasted motion.

The ball should be caught with both hands if at all possible, to insure better balance and to get the ball out of the glove faster. And the throw should be made from the area it is caught. For example, a low throw caught near the knees should be thrown from there, rather than taking extra time to bring the ball up to shoulder level to throw.

The pivot man must also remember, in making the throw, to concentrate on the first baseman. It's easy for an infielder to get into the habit of taking his eyes off the first baseman to look at the approaching runner. This not only results in bad throws to first, but often causes the pivot man to shy away from the runner.

To overcome this habit, the shortstop and second baseman can practice making the pivot and throw to first while a teammate stands in the baseline near second base. This type of practice will enable the pivot man to get used to making the play with someone near the bag.

It's best to use a big fellow for this,

who should stand about 10 to 12 feet from the bag, facing it so he can duck whenever the throw is made directly from the bag and at him. Normally, however, the throw will be made from off the bag and miss the person in the baseline.

Many pivot men worry a great deal about avoiding the runner, and often mess up a routine double play by trying to avoid him too quickly. The only time a pivot man can be hurt by a normal slide is that instant when the left foot is planted solidly on the ground as the throw is made.

If the runner slides into the pivot man before or after that instant, he can simply leap over the runner and let him slide under. The infielder must make the pivot and throw normally and then avoid the runner. If the runner gets to the base before the pivot man can get the throw off, chances are the batter is already near first base and a double play isn't possible.

Naturally an infielder should never throw to first if there's no chance of getting the runner. Most injuries to the pivot man are caused by the runner failing to slide. A good throw by the pivot man from near the base will make the runner slide to avoid getting hit, thus protecting the infielder.

The infielders should always try to learn the speed of every batter. This is very valuable in determining how deep to play them, and is even more important in a double-play situation. When you know the batter is fast, you can avoid trying for a double play on a slow-hit ball. Conversely, when you know that a runner is slow, you can take more time and make sure of a good throw and pivot.

In making the pivot, the shortstop and second baseman should try to shorten their steps and throw from as close to the base as possible. Long steps take too much time and often carry the pivot man into the path of the runner.

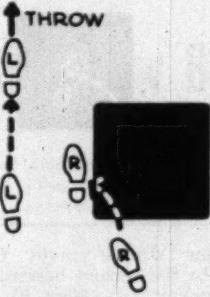
Shortstop Pivots:

On double-play balls hit to the second baseman, the shortstop should approach the bag facing the second baseman, slowing down and getting on balance one or two steps from the base. As the throw comes to the shortstop, he should turn to meet it; and, moving in the direction of first base, go across the bag and make the throw.

Pivots to the Left:

If the throw is to the shortstop's left, or behind the bag, he can use either a drag pivot or step on the base, in either case using the right foot to tag the base (*Diag. 1*).

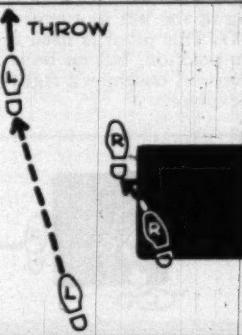
The drag is accomplished by stepping slightly beyond the bag with the left foot and dragging the toes of the



Diag. 1

right foot against the back corner of the base, then double-stepping with the right and left feet to make the throw.

The steps should be short and controlled so the throw is made from near the base and not down the baseline toward first.



Diag. 2

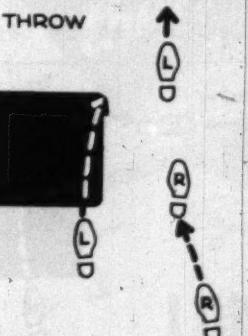
The other pivot to the left (Diag. 2) is made by stepping on the corner of the bag with the right foot, hopping to the ground on the right foot, and stepping with the left foot toward first to throw.

Most shortstops prefer the drag pivot with the right foot, since there's no danger of turning the ankle and less danger of missing the bag. If the shortstop does miss the base a few inches on the drag, it will often be concealed by the dust kicked up.

Pivots to the Right:

If the throw is to the shortstop's right, or in front of the bag, he may either step on the base or drag against it, this time using the left foot.

For the drag pivot (Diag. 3), the



Diag. 3

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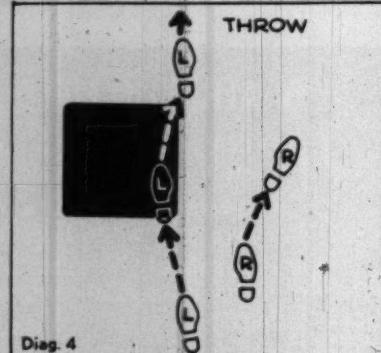
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shortstop steps beyond the base with the right foot and drags the left foot across the inside of the bag, continuing on with that foot and throwing to first as it hits the ground.

The shortstop must get the ball before he starts this pivot, since the throw is made as soon as the left foot leaves the base.



For the step pivot (Diag. 4), the shortstop steps on the inside corner of the base with his left foot, steps into the diamond with the right foot, and then steps toward first with the left foot as the throw is made.

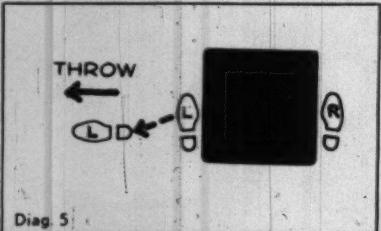
Most shortstops prefer the step pivot for throws to the inside of the base. Dragging with the left foot requires delicate timing and seems harder to master than the step.

Second Baseman Pivots:

The second baseman's pivots are harder to execute than those of the shortstop, since he isn't facing first when he takes the throw and begins the pivot. It's therefore important for him to turn toward first and get his weight going in that direction when the throw is made. This will enable him to get rid of the ball faster and have a stronger throw.

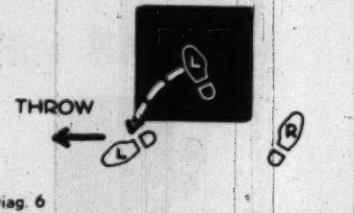
Pivots to the Right:

Probably the simplest pivot for a ball thrown over the base or to the second baseman's right, is the straddle (Diag. 5).



The second baseman simply straddles the bag, touching it with the insides of both feet, and throws to first with a short step with the left foot, or throws flat-footed with no step at all.

This pivot requires no shifting or footwork—just catching the ball and throwing. But to execute this the second baseman must get to the bag in plenty of time to stop and get on balance.

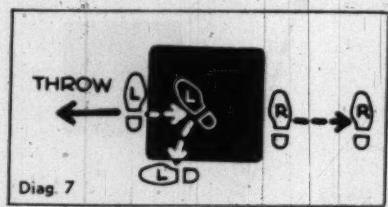


Another simple pivot for balls thrown to the second baseman's right is the rocker step (Diag. 6), which is very similar to the straddle.

The second baseman places his left foot on the base with his right foot slightly behind the bag. As the ball is caught, the left steps toward first.

Again, this pivot requires no shifting and only the simplest of footwork, but the second baseman must get to the bag in plenty of time.

A third pivot that can be used on balls to the second baseman's right is the drag of the left foot over the base (Diag. 7). This pivot is used from the straddle position, but on balls too far to the second baseman's right for the straddle pivot.



The second baseman steps out for the ball with his right foot, dragging the left foot across the bag as he does so. Upon catching the ball, he may step onto the ground beside the base or simply leave his foot on top of the bag and throw from there. Naturally, the farther the throw is to the right, the farther the second baseman will have to step for it.

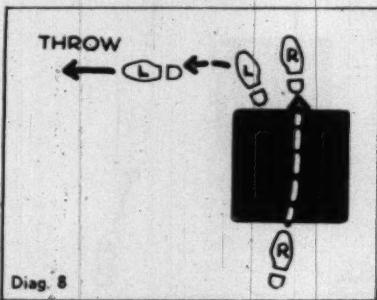
This pivot is also used frequently when the play at second will be close. Since the pivot man is throwing from behind the bag, he's thus protected from the runner by the base itself.

Pivots to the Left:

One of the most popular pivots on balls thrown to the left is the drag of the right foot across the bag (Diag. 8).

The second baseman steps across the bag with the left foot and drags

(Continued on page 54)





New Books on the Sport Shelf

- OFFENSIVE AND DEFENSIVE LINE PLAY. By Gomer Jones. Pp. 171. Illustrated—diagrams. Englewood Cliffs, N. J. \$5.25.

PERHAPS the finest (and highest paid) line coach in America, Gomer Jones has developed 13 All-American interior linemen in his 14 years at Oklahoma. A keen analyst, a sound fundamentalist, and—glory be!—a fellow who can express himself with crystal clarity, Gomer hits a homer in this excellent textbook.

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Each of these sections is broken down into its component parts and each part is explained clearly and

fully. The result is a superbly complete guide to line play.

Line coaches on every level of competition are bound to improve their effectiveness with this proven system of teaching.

- SAFETY AND REBOUND TUMBLING. By Rich Harris. Pp. 21. Illustrated. Cedar Rapids, Iowa: Nissen Trampoline Co. \$1.

FORMERLY a great performer and now one of rebound tumbling's greatest teachers, Rich Harris has written any number of splendid books and articles on the sport, and his latest is a welcome addition to his bibliography.

The author offers an interesting evolution of rebound tumbling; explains its use in schools, institutions, and recreation; elaborates on the question of accidents; and details the mechanics of safety.

Since execution is closely allied to safety, he explains the specific stunts and tells you exactly how to spot them. A code of safety rules winds up the text.

Teachers and coaches of rebound tumbling will find this book extremely helpful in their programs.

- DICTIONARY OF AMERICAN SPORTS. By John S. Salak. Pp. 491. New York: Philosophical Library, Inc. \$6.

COMPILED by an outstanding sports-writer, this fat, easy-to-read text offers a complete lexicon of terms covering more than 80 sports. Between "abaft" (nautical) and "zone line" (ice hockey) are more than 6,000 clearly and simply defined terms, including both standard and slang expressions.

Coaches, spectators, officials, sports-writers, and TV and radio men will find this book enormously useful.

Miscellaneous

- Toward Better Teaching in Physical Education. By Elwood C. Davis and Earl L. Wallis. Pp. 488. Englewood Cliffs, N. J.: Prentice-Hall, Inc. \$9. (A comprehensive presentation of effective teaching principles and their application designed to prepare the teacher for his role in meeting the multi-purposed educational goals of physical education.)

- Surf-Riding: Its Thrills and Techniques. By O. B. Patterson. Pp. 150. Illustrated. Rutland, Vt.: Charles E. Tuttle Co. \$3.95. (A handsome, well-written manual of instructions, descriptions, and explanations for every phase of surfboard riding from the

(Continued on page 77)

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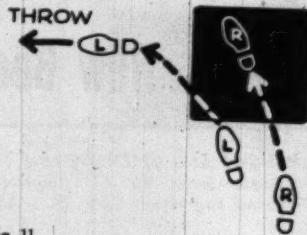
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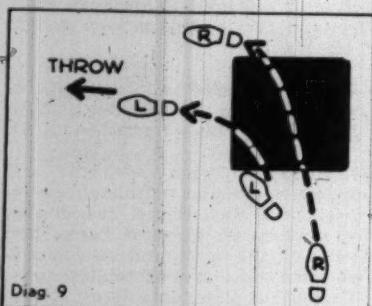
(Continued from page 52)

the toes of the right foot across the top of the base. As the right foot crosses the bag and hits the ground, the baseman steps toward first with the left foot for the throw.

The baseman can start across the bag before the arrival of the ball and catch it just as the right foot is leaving the base, thus accelerating the pivot and throw.



Diag. 11

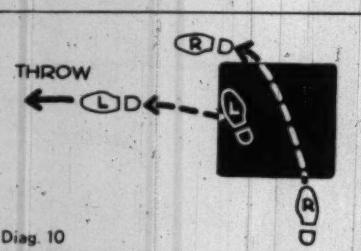


Diag. 9

The second baseman can also drag the left foot across the base—stepping across the bag and toward first with the right foot and dragging the toes of the left foot across the base (Diag. 9). As the left foot leaves the base, it steps toward first, the throw being made as it hits the ground.

The baseman must be careful not to go across the base too quickly on this pivot. While it's very fast and efficient, it requires good timing.

If the second baseman wishes to step on the base rather than drag his foot across it, he may use the step with the left foot on the bag (Diag. 10).



Diag. 10

He steps on top of the bag with the left foot as the ball is caught, then steps across the body toward first with the right foot. As the right foot hits the ground, the pivot man steps toward first with the left and throws.

Many second basemen with only average arms like to use this pivot. It enables them to get a lot of body motion behind the throw, since the body is moving toward first throughout the pivot and throw.

The second baseman may also step on the base with the right foot to make the pivot (Diag. 11). This requires more delicate timing than any other second-base pivot. But it's one of the fastest pivots there is.

The baseman approaches the bag, gets his body under control, and times the throw so that he catches the ball just as the right foot hits the top of the base. He then steps toward first

with the left foot for the throw. He may step directly toward first base, slightly to the right or left depending upon the approaching runner.

Since this throw is made from the base, the pivot man may have to avoid the runner after the throw. He can do this by rolling with the runner or by pulling his legs up and letting the runner slide under him.

Defensive Battery

(Continued from page 28)

ways adjusts properly to the tactical situation, which includes the down, yards to go, the score, field position of the ball, weather conditions, and the time remaining in the half.

The defensive quarterback must also make the members of the forcing unit constantly aware as to just how much yardage they can afford to give up on any given play. In one situation a five-yard gain may be given up to the offense, and it will be meaningless. In another situation a one-yard gain may mean defeat. The defensive ball club must realize that the greater the yardage to be gained for a first down, the looser or softer the defense can play.

To open any given half of a game, it's a good practice to surprise the offense with a defensive alignment that's "new" to them, for I believe that the offense can wreak its greatest damage at the very offset of the game and at the beginning of the third quarter. If a team cannot score at these two junctures, they most likely won't score at all.

So, in a defensive battery, you have the opportunity to throw up an alignment that the offense hasn't had a chance to drill against in practice. Although we like very much to stunt and modify the alignment of the forcing unit, the defensive quarterback isn't allowed to alter the play of the containing unit much at all. We like to keep their basic job the same as much as possible. That job, of course, is to STOP THE HOMERUN BALL.

The really big job of the defensive quarterback is to manipulate the forcing unit in a way that fouls up the opponents' blocking system, yet always in accord with the tactical situation. The defensive quarterback must be intelligent enough to be constantly aware of the tactical situation, and you, as coach, must burn the midnight oil with him as much as you do with your offensive quarterback.

The defensive quarterback should have his own scouting report on the opponents' offensive system with particular respect to what plays they tend to run in each type of tactical situation; such as, what they like to run on first-down situations, long yardage situations, short yardage situations, hashmark situations, etc.

But, remember, the only way to develop a high school defensive quarterback's ability to think and apply is to hold meetings with the lad until he's as confident and qualified as your offensive quarterback.

Track Tips by the Dozen

(Continued from page 41)

9. Remember that your upper body must turn with your head. Turning your head to the left too soon will prevent your being under the discus at the point of delivery.

10. Don't use more speed in the circle than you can control.

11. Lift cheek and arch back as you throw.

12. Use the whole circle for your throws.

JAVELIN THROW

1. Always turn your palm outward at the release. This helps prevent elbow trouble.

2. As you throw, be sure to try for a lift with your palm, not just your fingers.

3. Don't let your arm action become a sidearm sweep.

4. Lean backward and keep your right knee bent as you drive up over your straight left leg. This actually increases your body momentum at the point of delivery.

5. Don't let your left foot fall "into the bucket" as you throw. Try to keep it just off to the left of your line of throw. Open your stance just enough to let your right hip drive through easily.

6. Be sure to lead your throw with your elbow, not your throwing hand.

7. Get height by leg lift, not by raising the tip of the javelin.

8. Be sure not to delay the pull of the javelin as you throw. This will bring the javelin down, instead of lifting it.

9. Wear baseball shoes when throwing from a grass runway.

10. Don't build up speed in the first 12 steps and then slow down in the last five. Use as much speed as you can handle in the final steps.

11. In throwing for form, aim at a target that's fairly distant. Throwing just a few yards will bring a downward throw and lead to a forward lean of your body. This is opposite of what you really want.

12. When throwing into a strong wind, be sure not to raise the point of the javelin. You'll lose a great deal of distance if you do.

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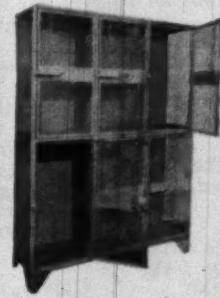
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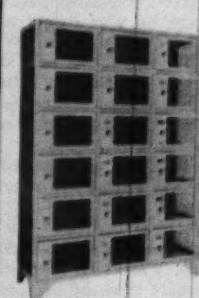
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COACHES' CORNER

A black and white illustration at the top of the page shows a boxer in a dynamic pose on the left, and a baseball player in mid-swing with a bat on the right. The boxer is wearing a tank top and shorts, while the baseball player is in a batting stance.

Please send all contributions to this column to Scholastic Coach, Coaches' Corner Dept., 33 West 42 St., New York 36, N. Y.

OUR favorite manager, Jimmy Dykes, fractured the banquet circuit last winter with a discourse on his travail at Baltimore. All season long one of the owners kept second guessing him, making life unbearable. One day he came into the dressing room and started berating Jimmy for all the things he was doing wrong.

Just before the game was about to begin, Dykes turned and started leaving the room. "Jimmy," the voice nagged, "even your uniform is dirty. Why don't you get the grass off the back of your pants?"

Dykes turned and stared at the nag. "That's not grass," he murmured, "it's mistletoe."

Before coming to the U. S. for a series of meets, Valeri Brumel cleared 7-4½ from a dirt take-off in Leningrad.

"Were you surprised to clear that height?" one of the brilliant New York sportswriters asked him the day before his first American meet.

"I wasn't surprised," Brumel courteously replied.

"How much over the bar were you when you cleared it?"

Brumel smiled faintly, and replied, "I had no time to look."

When Clyde Lovellette scored his 10,000th pro point last season, it passed uncelebrated as far as the public was concerned. But the Hawks had a trophy ready for him in the locker room. Coach Paul Seymour made the presentation.

"Here it is, Clyde," he said. "Here is a trophy commemorating your 25,000 points—the 10,000 you scored and the 15,000 you gave up."

Baseball scouts aren't easily flustered. They've seen and heard everything. But Houston scout John Breen really came a cropper last winter when a young prospect told him, "No sir, I ain't ready to sign a contract yet, but if you got some bonus money on you I'll sign a verbal agreement."

In a recent tennis match between Vic Seixas and Dick Savitt, a couple of hoary amateurs, the announcer introduced Seixas as "formerly winner at Wimbledon, formerly Australian champion, formerly U. S. champion, etc." Then he introduced Savitt as "formerly Australian champion, formerly U. S. National champion, etc."

At which point a paying customer caustically shouted, "Yeah, and formerly this would have been a helluva good match!"

The Chicago Bears have been something of a bust for the past several years, and the natives are getting restless. When fire swept the Bears' office, destroying many valuable records and plays, one of the local critics heaved a sigh of satisfaction. "Well," he said, "that's about the only way you could have got 'em to come up with a new offense."

Sam Huff, the Giants' linebacker who's supposed to "own" Jimmy Brown, tells a nice story about the crunching Browns' fullback. It seems Jimmy kept busting up the middle too frequently in one of those Giants-Browns donnybrooks. So Sam decided to try some psychology—believing it might persuade Jimmy to try the ends for a change.

The next few times Jimmy came barging up the middle, Sam hit him hard, laid on him, and grunted, "Brown, you stink!" Each time Jimmy gave him a funny look, but didn't say a word. Came a third down situation with long yardage to go, and Sam edged back to cover for a pass. But, to his surprise, Brown was sprung up the middle on a trap. He went 65 yards for a td, with Sam in hot pursuit.

As Jimmy crossed the goal line, he looked over his shoulder and casually remarked, "Tell me, Sam, how do I smell from here?"

Afew years ago, when the ill-fated quiz programs were the rage, the Mexico (Mo.) High quintet was leading Jefferson City (Mo.) by six points going into the last three minutes. Dur-

ing a time-out, Coach Gary Filbert told his boys to go into their stall game. He warned the boy being guarded by Jeff City's good defensive man not to get into the pattern but to stay on the weak side away from the ball—freezing the defensive star.

The boy carried out his orders perfectly, and the two boys whiled away the closing minutes all by themselves near a sideline. Just before the game ended, the Mexico boy turned to the Jeff City guard and, with a grin, explained, "Buddy, you're in the Isolation Booth."

Told that he looks like Yogi Berra, Gene Fullmer, the middleweight champ, remarked, "I hope I can hit as well as Yogi, but I don't want to catch the way he does."

We were playing the conference champs, Sullivan High, and not doing so well," writes Coach Dan Sonnenberg of Cerro Gordo (Ill.) H. S. "At the half, they had us down 38-0. And it could have been worse. To keep the score down, Sullivan was kicking on first down and trying field goals from the 45-yard line.

"This was the time to give everyone on the bench some 'experience.' So, early in the second half, we put in one of our perennial bench warmers. The kid he replaced came running to the bench.

"Coach," he said, "you better get Johnny out of there. He's real mad. He's going to hurt somebody in there."

Did you hear about the football coach who had to quit because he developed such a terrible persecution complex? Every time the players went into a huddle, he thought they were talking about him.

Frank Sullivan will be missed in Boston. He didn't win many games, but he was always good for a chuckle. On the Red Sox's final visit to the Yankee Stadium last season, he noticed a smallish Japanese photographer madly snapping pictures of the special guests—the Imperial couple of Japan.

Sullivan, who had served with the Marines in Korea, walked over to the photographer and tapped him on the shoulder. The little fellow turned around and looked up into the ominous face of the Boston pitcher.

"I thought," said Sullivan gravely, "I killed you."

The Giants and Browns staged a wild scoring spree in the Yankee Stadium. The N. Y. Daily Mirror ~~man~~ covering the game described it this way: "The way the clubs were throwing and scoring in the early going, someone must've sneaked in a 24-second clock, and a few NBA refs, too. There was constant charging and blocking foul confusion on pass plays, Man, what Red Auerbach could've done with such material."

"Virginia State's snappy band turned in the sock halftime show of the season. It's such a fast-stepping outfit, it played the 15-minute intermission in 7½."



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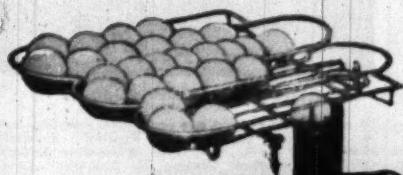
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Bob Zuppke and Knute Rockne carried on a hilarious feud in the great football years of the 1920's. At one sports dinner, Rockne said with mock modesty, "My assistants do all the coaching. All I do is blow up the footballs."

Whereupon Zuppke arose and said, "I'd like to do that, too. But I don't have so much wind."

Shortly after the two horrible plane crashes in New York last winter, Pappy Lewis, former West Virginia football coach, appeared at the ticket window in the Morgantown airport. "Miss," he said to the young lady, "I'll take two chances to New York."

Joe Bellino played his three years at Navy with hardly an injury. But, attending a sports banquet after his last game, he came a cropper. Seating himself at the dais, Bellino caught his finger under the loose seat of his chair, bringing the blood from under the fingernail.

"Well," philosophized Joe, "that's show business."

Stan Musial was showing a group of friends around St. Louis. He showed them his restaurant, his bowling alley, some of his real estate holdings, and then the bank where he's a board member. On the drive back to the hotel, the cars passed St. Gabriel's in Musial's parish.

"They're holding Adorations," said The Man. "Let's stop in."

As the party started up the wide stone steps of the church, one of Stan's friends turned to him and said, "Hey, Musial, do you have a piece of this place, too?"

One of those New York City basketball phenoms who wound up at a big mid-western college despite a 95 I. Q. and a sub-par academic average, returned for a short visit and was interviewed by a local sportswriter. In reply to a question of how he was doing, he said, "Great! We have a terrific freshman team and I'm playing the back-court, averaging about 18 a game."

"How are you doing with the books?" inquired the sportswriter.

"I'm doing great!" he enthused. "I've got a 1.8 average and I only need 2.0 to be eligible."

When Jim McGregor, the international basketball coach, arrived in Turkey to coach the national team, he found the country under martial law. All meetings of more than three people were forbidden and curfew was 10:00 o'clock.

"I had no problems with discipline," Jim told us. "And with a 10:00 o'clock curfew, I had 'em in great condition. My only trouble was we couldn't practice."

Our very favorite football announcer is Chris Shenkel, a nice boy who's carrying on in the grand tradition of Graham McNamee and Harry Wismer. Witness these nuggets (all spoken

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quite seriously) gleaned from his announcing during the 1960 season:

"The score is 7 to 5 in a football game!"

"That's Rote making that fine catch. He's some...some...some converted halfback!"

"That whistle is a wonderful thing. It stops a lot of things."

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During a game played in snow, sleet, and rain: "They (the teams) are also battling the results of the elements, which are not necessarily conducive to football."

"For Triplett that was his fourth touchdown of the season, and he has another, having caught a pass."

"The lone Arkansan (Frank Broyles) is now on the sidelines."

After a tackle from the rear: "Proverb Jacobs makes a behind tackle on James."

Gene Hermanski and Chuck Connors (now The Rifleman) came up to the Dodgers together, meeting in the anteroom of the Dodger front office. Hermanski went in to see Branch Rickey first. After an hour or so, he came out and Connors asked him how it went.

"Everything was going along all right," said Gene, "until he asked me if I drank. I said a little now and then, and he hit the ceiling."

Forewarned, Connors went in to see

the Holy Man, who fired the same questions at him.

"Do you smoke?"

"No, Mr. Rickey."

"Do you go out with women?"

"No, Mr. Rickey."

"Do you drink?"

Connors brought his fist down on the desk and shouted, "If I have to drink to stay in your organization I'm leaving!"

After receiving an unsigned contract, Hank Greenberg immediately sent a wire to the player: "In your haste to accept the terms you forgot to sign the contract."

The player came back with this note: "In your haste to give me a raise, you put in the wrong figure."

Danny Murtaugh's wife, Kate, wore a new hat all during the three World Series games played in New York. Returning to Pittsburgh by plane, she sat under an air vent which kept blowing the feathers on the hat in all directions.

Harvey Haddix finally sent word to her. "Tell Mrs. Murtaugh if that hat moves again I'm going to take aim at it with a rifle."

After clinching the 1960 pennant in Boston, the Yankees entrained for Washington. Spud Murphy, their batting practice pitcher, took this time to

exhibit a stomach upset.

"Hey," shouted Yogi Berra to Whitey Ford, "look at Murphy; he heaved—"

"Yeah," said Whitey, "that's the best stuff he's had all year."

The mention of Yogi recalls his priceless crack at the time Robert Briscoe, the Dublin mayor, visited the United States. When Yogi was told that Briscoe was the first Jewish mayor in Dublin history, he shook his head profoundly.

"Isn't that wonderful," he said. "It could happen only in America."

When you watch Joe Cunningham play the outfield, avouches that very funny man, Joe Garagiola, "you begin to understand why the Blue Shield rates are so high."

Walker Cooper could always be depended upon for a pitching analysis. One afternoon a teammate came back after striking out and said to Coop: "You used to catch that guy. Hasn't he got pretty good stuff?"

"Sure, he's got pretty good stuff," replied Cooper. "The only trouble is he drinks it all himself."

A skinny kid approached Charlie Grimm while he was conducting a try-out camp during the war. "I'm

(Concluded on page 65)

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Psychological Aspect of Coaching

Gymnastics

By OTTO E. RYSER, *Gymnastics Coach, Indiana University*

In GYMNASTICS, as in any other sport, the coach must do more than just teach the physical skills. The athlete must be prepared mentally and emotionally, as well as physically. The man who believes he will win is much more likely to do so than the one who doesn't think he has a chance.

Of course this mental and emotional readiness or conditioning can't do the job alone. It's a supplement not a substitute for the prerequisite strength, coordination, flexibility, agility, kinesthetic sense, and physical conditioning.

Let's assume that a gymnast who has previously been able to perform a specific stunt now finds he can no longer do it. This condition is commonly referred to as "losing a stunt."

This isn't a phenomenon. Most coaches and performers are familiar with it either in a personal way or because a friend or teammate has encountered it. Few experiences connected with gymnastics are as discouraging or frustrating.

And it isn't restricted to novices or poor performers. The top performer on a championship team is not immune to it. It can occur at any time: early in the season or late; during practice or while warming up for the most important meet of the year. Last week—or yesterday—or five minutes ago the stunt was easy. Now, the gymnast falls—or "gets lost" attempting it.

The man is just as strong as he ever was. He's just as flexible and has the same degree of coordination. He isn't ill. He can do other stunts (even ones that are more difficult) with ease. Yet that back handspring, or stutz, or straight press is now impossible.

Then the gymnast comes to the coach. "But Coach, I just did it a while ago. Why can't I do it now?"

The coach, of course, must come up with an answer.

Scientists claim there's a logical explanation for everything. There's no *mumbo-jumbo* here. No one has cast a spell on the man. Why, then, has he lost the stunt?

Several answers can be given, any of which may be right—or perhaps a combination of reasons may be involved. A stunt may be lost while a person is working on a new stunt involving similar movements. For example, while working on a back flip with a double twist, a gymnast may lose a back flip with one twist. In his concentration on the earlier, more vigorous, and tighter arm swing for the double, he loses his feel for the throw of the single twist.

Another frequently encountered cause for a temporary loss is the attempt to combine two previously learned stunts. Both may have been well-learned and well-executed as a single stunt. Nevertheless, concentration on an immediate throw for the second stunt may result in an improper finish of the first stunt. The body thus won't be in the correct position to start the second stunt and will cause its failure.

MAY LOSE "FEELING"

If this same pattern is continued over and over, the feeling for the second stunt may disappear, even when it's tried by itself. Bad habits may be picked up that can't be immediately eradicated.

Fear is sometimes an important factor. It will cause the body to tighten up, the hands to refuse to let go, or the eyes to close and prevent an accurate regrasp in a stunt involving a release. "But," you say, "why would someone suddenly become afraid of a stunt he had accomplished in the past without fear?"

There are a number of possible reasons for this. Perhaps he just saw someone else fall and get hurt while doing the same stunt. It may be that

this is his first attempt without a safety belt or spotter's assistance.

Perhaps the last time he tried it something went wrong with the apparatus (the catch on the height adjustment of the parallel bars slipped) and, even though he may not have been hurt, the sensation of falling may reoccur in his next attempts. Or, when trying to combine two stunts, he fell and was hurt. Sometimes the pressure of a big meet may cause him to worry about his ability to do a particular trick and cause an unconscious dread of it even in practice.

COACH MAY BE AT FAULT

A coach, even a good one, may inadvertently cause a gymnast to lose a stunt. Some men just naturally or instinctively learn a stunt. For want of a better word, we might say they do it by luck. The necessary movements aren't analyzed, figured out, and concentrated upon. The individual just "throws for it."

Naturally, there are apt to be imperfections in the performance. The coach points out a particular phase of the stunt and tells how to improve it. This causes the performer to concentrate on that phase and on the instructions just given to the subsequent loss of the "automatic action" of the body. Repeated performances with this same concentration can result in permanent or semi-permanent loss.

In this same light, overconcentration on form in the learning phase can have the same result. For this reason, it's best with beginners to stress form on very simple stunts or preparatory movements. This emphasis will make good form automatic when working on harder stunts.

Fatigue, illness, worry, etc., may also be a factor in the condition under discussion. To illustrate this point, suppose a person who is tired tries a stunt which he has already mastered. Yet, because of the lack of his usual strength and coordination due to his fatigued condition, he fails in his attempt.

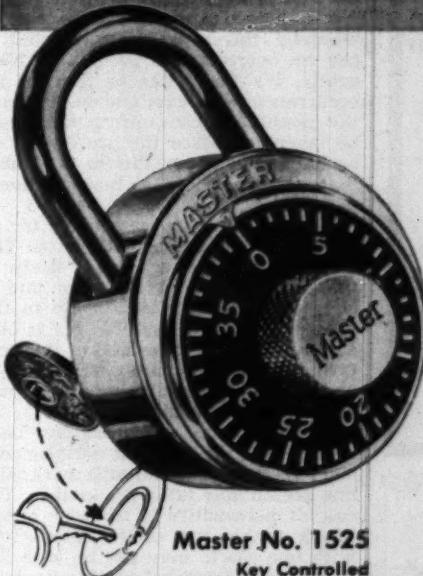
He becomes disgusted with himself and tries again and again, failing each time, and perhaps getting worse. In doing this he unconsciously picks up bad habits that stick with him even after he's rested and has regained normal control of his body.

Still another cause may be found in the tendency for an individual to favor one side or another in doing twisting stunts or stunts that lead to the left or right side. If a person who finds it natural (instinctive) to turn or twist to the right learns a stunt by twisting to the left, he may get into trouble later on.

Perhaps he began twisting left because the others on the team did it that way. Perhaps his coach told him to throw his right arm across his chest and look to the left. When concentrating on the movements, he gets the stunt correctly. Then, when he puts a routine together and is unable to concentrate on the specific moves

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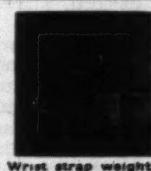


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of each stunt because he's thinking of what comes next, his body's natural tendency to twist to the right asserts itself.

As a consequence, he is lost in mid-air. Instinctively he doubles up for protection. He doesn't know what happened, but he tries again. Again the pattern is repeated and he gets worried, fearful, frustrated, angry, or disgusted, depending on the individual.

WAYS AND MEANS

Now that we've mentioned the ways in which the loss of a stunt might occur, let's discuss ways and means whereby this unwelcome possibility can be overcome or prevented. Naturally, it's far better to prevent its occurrence. Whenever one understands the possible causes, precautions can be taken to reduce the probability of its happening. Nevertheless, we know that stunts are lost, so here are some potential "cures."

First of all, it's necessary to try to determine the cause of the loss. The diagnosis involves a careful study of the background of the case and a checking of events leading up to the present situation. Usually, this is best accomplished by questioning the performer and teammates who've been observing, and analyzing your own actions and instructions.

Once the cause or causes have been determined, the gymnast must be considered. A method that will work with one person may fail with another. The coach's personality is likewise a factor. A method that proves satisfactory with one coach, may not be with another—even in identical situations.

Secondly; it must be realized that this can be a serious matter, leading eventually to a gymnast becoming so disgusted with himself as to give up the sport entirely. With these two thoughts in mind, we're ready to tackle the problem.

To prevent the possibility of losing one stunt while working on another with similar movement, the first must be so well-learned that the motor pathways and patterns of motion become habit. After a skill is learned, its retention depends upon the use and practice of it. The "feel" of the stunt should become natural, almost second nature.

Once this is accomplished, work on the second stunt may be begun, but not to the exclusion of the first stunt. Practice the original stunt regularly while working on the other one.

Should the loss occur, take the gymnast back and reteach the first stunt. Help can be obtained by giving him a chance to talk it over and decide in his own mind what has happened and how to straighten it out. Emphasize the correct methods rather than point out the mistakes.

Psychological or emotional upsets can only hinder the learning process. True, a strong drive is an incentive to learning, but when this determination results in a highly emotional condi-

tion, it's better to stop on the stunt for the time being.

In some sports, this perturbation is beneficial and coaches work at half time to stir their boys up, to a fever pitch. In gymnastics, though, where precision of movement is so necessary, even greater strength—caused by internal secretions as the result of the emotional pitch—will throw a man off.

The length and distribution of practice periods is of vital importance. If no apparent progress is being made in relearning the stunt after a reasonable number of attempts, stop working on it for the day—or week—or, in extreme cases, a month. In one actual case, the stunt wasn't attempted for three months (after trying shorter breaks), and on the first attempt after the lay-off—and from then on—the stunt was beautifully done.

If the work is forced and a great deal of time spent on it, it can be harmful from several standpoints. First of all, there's the distinct possibility of injury because of the performer's present physical and mental condition.

Secondly, he's doing something incorrectly, or else he would succeed. By frequent, steady repetition, the mistake or mistakes can become more deeply ingrained and increase the difficulty of finally doing it correctly.

Thirdly, repeated failures will cause him to have less faith in his ability to do the trick, which is also a deterrent to final success.

By refraining from working on the stunt for a period of time, the newly acquired bad habits can be forgotten or at least minimized. According to the law of recency of learning, things learned last are more quickly forgotten, while habits of the past tend to be retained.

Also, the rest will give the gymnast a chance to calmly regard the situation, realize that "it can happen to anybody," and plan to work on the stunt in a systematic manner, just as when he first learned it.

Of course, unlimited time isn't always available for the gymnast; he may need the stunt tomorrow—or even today. I've had a man come to me during the warm-up for a meet with the plaint that he had tried and tried to get a particular move and failed each time. He wanted to know if he should leave it out.

My advice was, "No, try it in the meet." Under meet tension he forgot that he lost the stunt and hit it perfectly—and never had any trouble with it from then on.

Perhaps the most important thing the coach must do is to pick out the mechanical reason for failure. The psychological factors must be learned, understood, and dealt with. But it's also necessary to tell the performer that he's tucking his head too soon, not arching out enough, failing to push with his hands, or whatever might be wrong with his performance. The coach should have him concentrate on the correction that must be made.

Conversely, a gymnast who has gotten all tied up from concentrating on one phase of the stunt in an effort to perfect it, should be told to simply do it without thinking about it. He should take a preliminary bounce or swing or run and "go for it."

The preliminary moves should be kept to a minimum, for too many bounces or swings induce fatigue, and indecision creates a bigger problem. It's a good idea to determine beforehand just how many preparatory moves will be used before the attempt is made. Naturally, the man must be well-spotted.

At this stage, form is incidental. Although good form reduces the variables and actually makes the stunt easier, the main objective now is to get over the mental block. Once this is accomplished, work can again start on the form.

Since we learn best when the total organism is involved, it usually helps to have the individual think the stunt through, then close his eyes and picture the stunt in his mind's eye; to actually see himself going through it. By doing this, the "feel" of the stunt can veritably be reborn. There must be a coordination of intellectual, emotional, and motor habits and actions. Encourage self-criticism, but not self-condemnation.

If a newly acquired fear is at the bottom of the trouble, confidence will have to be restored. It will help to discover the reason for the fear, get the gymnast to admit that he's afraid, and then quietly talk him out of it.

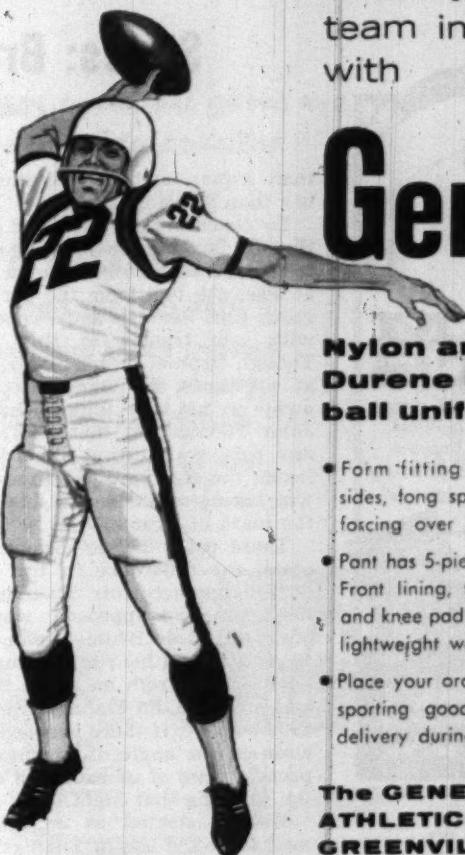
Stress the fact that he can do it because he has already done it many times. Assure him that you'll spot him personally. If need be, use a mechanical spotting device. After a few attempts in the belt, tell him he's doing the stunt by himself—that the belt is only hanging on him, making it actually more difficult.

Talk to him during his preparatory movements and throughout the execution. Encourage him in a calm way. Excitement will only add to his uneasy feeling. Reason with him and get him to say he can do it. Point out others with less skill who are doing the stunt. Make him concede that with all the safety precautions being exercised, he can't get hurt.

All these things will help him regain confidence in himself and help him relax while performing. Tension, which is the result of fear, is frequently the direct cause of failure in performance.

Some people can be shamed into making an honest effort at the stunt. Browbeating and ridicule should, however, be a last resort. In many instances it won't work anyway, and sometimes it can result in more harm than good.

Sometimes a lost trick can be regained quickly, sometimes it takes days or weeks. The important thing to know is that it can be done and that a number of methods can be used. If one method doesn't work, try another. Persistence will produce success.



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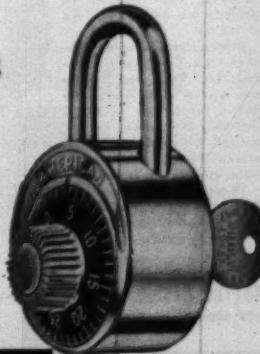
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Styles: Brumel vs. Thomas

(Continued from page 7)

than a foot farther from the cross bar than Thomas's.

To coaches Ed Boyle and Roger Howard, looking down on the action, it seemed that Brumel set a mark at least $3\frac{1}{2}$ feet from the bar. Both coach Carl Seaman and I concurred with our friends in this belief. Though Brumel didn't hit his mark at all times, he was only inches away on his best jumps. Our own John Thomas, on that occasion at any rate, was hitting a mark well inside the Russian's. At times John was taking off at least a foot inside the mark of Brumel.

There could be no disagreement about the difference in the length of the approach runs. Thomas, with his seven-step approach, was several feet inside Brumel, even when ready to begin his run. Thomas was approaching from an angle that he and his coach, Ed Flanagan, describe as about 37° . If there was any variation in the angle of Thomas's approach, none of us caught it during the jumping that night.

Brumel started at an angle at least 5° to the left of Thomas's. The Russian's run, a carefully established distance measured by stepping it off one foot ahead of the other, looked at least 20' longer than the American's approach. Thomas measured his off, striding in his usual manner.

BRUMEL TAKES 50 STEPS

Brumel, from his take-off mark, moved back, heel against toe, for 13 steps and made a check point. He then continued for 26 more steps to another check point. He then added 11 more steps to give him a total of 50. In his actual approach to jump, he usually took a couple of slow steps before hitting this deep check mark and beginning his speedy approach.

Estimating that each step was about a foot or slightly less in length, coach Ed Boyle and coach Howard estimated that his over-all run was at least 50'. Thomas's run seemed several yards shorter.

With so much being said about the speed of Brumel's approach as contrasted with Thomas's, coach Seaman and I even went so far as to put a stopwatch on Brumel in his run from his deep check to his take-off. The Russian on his best jumps took from 2.1 to 2.2 seconds in his

approach. When he missed at 7'3" that night, he had speeded up his run to 2 seconds.

Thomas, on the other hand, took a run that seemed slightly faster than I had ever noticed him take in the past, and completed his seven steps in about 1.8 seconds. Brumel was completing his long run in only a shade more time than Thomas took for his short one.

DIFFERENCE IN TAKE-OFFS

All four of us agreed that there was a noticeable difference in the actual take-off of the two men. Whether or not Thomas himself was aware of it, his take-off foot was turning definitely *away from the bar* as he placed it, while Brumel pointed his toe *straight ahead* in the angle of his run toward the bar.

As a result, the Russian jumper was driving hard over his take-off foot in the manner of a broad jumper, yet getting a great lift upward from it at the same time.

It seemed to the four of us coaches that this forward and upward drive accounted for the distance of Brumel's take-off mark from the bar. The Boston boy, using his slower approach, was springing upward from his slightly turned take-off foot.

Even though Brumel and his coach insist that there's no difference between the clearance style of Brumel and Thomas, we four coaches couldn't agree with them. We felt that the Russian's clearance form was what might be described as a "spin-roll," which was very fast as contrasted with the slower lift of Thomas's trailing leg.

Here again we were impressed by the raw speed of Brumel's turn and speculated once more upon the distance of his take-off mark being such as to allow for leg action at high speed.

Brumel also seems to keep a very wide leg spread throughout his roll. Obviously, this is to give him time to get his trailing leg up and away from the bar.

While Thomas also has a wide leg split over the bar, he doesn't drive his right arm backward but turns it toward the pit and lifts his trailing leg away to complete his roll and come down on his back.

Brumel, by driving his right arm backward when over the bar, keeps

himself flying through the air longer. The entire jump of the Russian from take-off to landing is very fast. There's no hesitation at the takeoff; he goes straight over with his take-off foot pointed at the cross bar, after a very fast run which, as many have observed, must have put a great strain on the achilles.

In the way of minor observations, we noted that Brumel doesn't always do the same thing with his left arm. Usually he tucks it in very close to his stomach, but there are times when he holds it slightly out from his left side.

Matching notes after our night's eight-eyed observation of the two great high jumpers, we were most impressed by our unanimous agreement that Brumel did not appear to veer or hesitate an instant in planting his take-off foot at the end of his fast approach.

We couldn't miss the tremendous spring that the shorter man has, but we wondered whether the leg, even assuming that long building exercises are taken to strengthen it, can long endure the strain of transferring speed to height so abruptly.

We wondered whether the employment of the same exercises, coupled with Thomas's style and height, might not soon again give us the world's record high jumper.

Coaches' Corner

(Continued from page 59)

"4F," said the kid, "and I can hit like Stan Musial, throw harder than Bob Feller, and play the field better than Joe DiMaggio. And if you need me I can coach, too."

"You're nuts," was the Grimm retort.

"Sure—that's why I'm 4F."

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"No," replied Blades, "you should want to be like the Yankees and work twice as hard on your mistakes. Two workouts a day will do it."

Pepper thought this over for a moment, then drawled: "You know, Skipper, I got a jackass back in Oklahoma, and you can work him from sunup till sundown and he ain't never going to win the Kentucky Derby."

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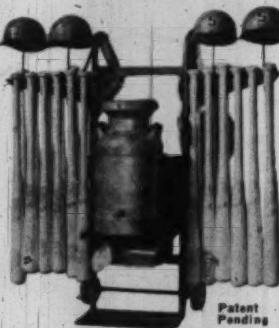
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Coaching in the Small School

(Continued from page 24)

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On August 18th, the day football practice begins in Pennsylvania, we invite the local sports editor to our first session. That marks the beginning of our fall public relations. A picture and short write-up of each boy is prepared for the paper, with special attention to the identification of his parents. (This is very important.)

When school opens, usually the day after Labor Day, the Sports Club begins the sale of Booster Buttons, and all the publicity possible is pointed toward the opening game.

The night before the opening game we hold our "Football Clinic." We invite all interested people through news releases, and send special invitations to the parents. The Clinic is a period of socializing for all concerned and offers a chance for the football program to be evaluated. For example: training rules, equipment, scholarships, formations, injuries, insurance, etc., are all topics of discussion. The evening is ended with refreshments provided by the coaches and Sports Club.

We play our games either Friday night or Saturday afternoon. In either case, Friday is a very important day for the football program. We feel that our actions on Friday contribute a great deal toward get-

ting the team in the right frame of mind for the game.

When the players come to school on Friday, they're expected to be dressed in white shirt and tie. If possible we want them to wear a blazer with our shield sewn on the pocket. The shield is contributed by the Sports Club, and we encourage each boy to purchase a blazer on his own. We arrange with a local mens' shop for the purchase of these blazers.

Not only are the coaches and team members dressed properly, but the entire student body is encouraged to dress for the occasion. I believe this is an important point. Students want to be a part of your program, and you should try to draw them in.

If we're playing Friday night, none of the players goes home until after the game. Immediately after school they go to the locker room to get taped. While the taping is being done, relaxation is provided in the form of music, reading, checkers, talking, etc.

Next we go to one of the local churches and meet with the pastor or priest. They conduct a program such as they feel fits the occasion. Some time during the season we attend every church represented on the squad.

PROGRAM IS ALTERED

Our next move is to a local restaurant for our pre-game meal, which usually runs \$1 and which the parents seem to favor very much. We then go back to school and dress for the game, or board the bus to the site of the game.

If we play on Saturday, the program is altered to fit the occasion. But Friday is still "dress-up day."

These are the things that have proved helpful to us and which have lent distinction to our football program. With careful planning, your budget can be made to fit such a program.

A few closing points: Don't hesitate to push your program, be proud of it, and show ambition. School administrators like this approach and will prove cooperative. Your success is determined by your drive.

Try some of these suggestions and see if they don't help your program.

Codes of Conduct

From The Illinois Interscholastic

ONE of the most encouraging developments and one of the most significant by-products of the modern high school has been the development and publication of codes of student conduct. While these codes have evolved in various manners, they have at least one thing in common: They're usually the work of students.

In some schools they represent a project by an enthusiastic student council. In others, special student committees are set up for the purpose. In some, when it is requested, faculty representatives provide guidance. Bitter experience has proved that such a code handed down from the top is mostly wasted effort.

If you haven't read one of these codes recently, you ought to do it. They're revealing.

First, you may be surprised to learn that these kids expect more of themselves; they set higher standards for themselves; they administer severer retribution on themselves than elders and so-called superiors ever thought of doing.

Secondly, in spite of the fact that they've taken, so to speak, the reins in their own hands, they still depend ultimately on hallowed institutions and tradition for their anchor. Statements such as "conduct which will not bring dishonor to our school" are very common in these codes. So are statements that reflect upon the need for conduct which brings credit to parents and the family.

The students in one school that we know went a step farther and devised and published "A Code of Conduct for Parents." Before criticizing these kids for being busybodies and anarchists, you should know that the parental code produced a rewarding season of soul-searching and self-criticism among a group of smug and self-satisfied parents. After all, argued these youngsters, if we're to bring no discredit upon our parents, we demand that our parents first do nothing to discredit themselves.

The same could be said about the schools. If students are, by their conduct, to bring honor to the school, the school must first be worthy of such honors. If a code of conduct is to be tied to school traditions, these traditions must represent ideals of the very highest order. Low educational standards, sloppy housekeeping, mediocre teaching, lack of respect for rights and property aren't the masts to which youth can nail its flags of high idealism.

In assaying the worth of interscholastic activities such as athletics, music, speech, etc., we often cite the established fact that these activities provide training for leadership. The

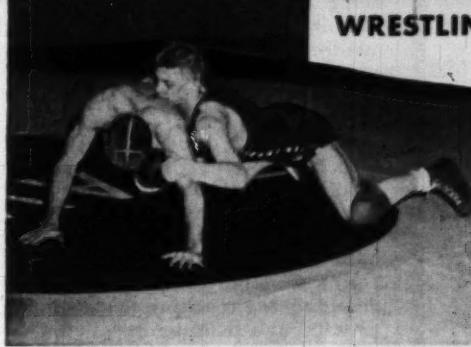
(Concluded on page 77)

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By KEITH PITCHFORD, Florida State University

Purposeful Attendance at Coaching Schools

DURING the coming months, at least 60 coaching schools will open shop throughout the country, catering to more than 10,000 high school and college coaches.

Their lure is almost irresistible: Imagine, for a most reasonable fee, being able to absorb the lore and techniques of the most talented mentors in America—to say nothing of socializing and exchanging shop talk with 100 or 200 coaches just like yourself.

Once you've decided to attend a school, the problem is: What school should you attend? How can you get the most for your time and money? Following is a guide for purposeful attendance.

1. *Have a purpose or purposes for attending the coaching school.* Don't go without a definite objective. Decide what you need and want to learn most, and what your most prominent weaknesses in coaching were during the past year. Then set out to learn something that may help you make improvements.

Or you may go just to learn something new in the field. College coaches often pass along new ideas to the high school man, just as the pros pass down good ideas to the college coach.

Of course, it's not unusual for high school coaches to initiate successful new variations of offense, defense, skill drill, and other matters. But remember, just because an idea is new, doesn't necessarily make it best. As a rule, though, many fine new coaching ideas come along every year, and quite often you can pick them up at coaching schools.

Don't let yourself fall behind by staying at home, or by not attending a coaching school for a purpose.

2. *Choose a coaching school to fit your needs.* Many factors may influence your choice. Ask yourself these two questions: *What does this school have to offer me?* and, *Is this the school which will give me most of what I need?*

Whatever the sport or sports to be covered in the coaching school, some indication of the subject matter and its presentation may be known through advertisements or by acquaintance with the principal

speakers and other school personnel. For example, if one knows that a certain coach on the program uses the Wing-T, he'll probably lecture on some aspect of this offense.

Some coaching schools furnish complete information on speakers and subjects in brochures sent out several weeks in advance. Many of these schools also have a central theme or core program which will provide information on what is being offered.

For example, several years ago, when Tom Nugent was head football coach at Florida State University, he brought in several of the leading pro quarterbacks, those especially noted for their passing ability, plus some good receivers, to assist him in presenting the passing attack. Coach Nugent named his school, "Passing Fancy."

In short, the teaching staff and the subject matter may help anyone decide which school he desires.

3. *Attend all discussions, lectures, and demonstrations.* That is, get everything out of it you can. Don't spend most of your time socializing. You'll take back little that will help your coaching next season.

There's nothing wrong, of course, with attending planned social events. For the most part they're desirable, and there's usually quite a bit of shop talk at them. This may offer the young coach his best opportunity for getting acquainted with some of the leading coaches and players in the nation.

While at lectures and demonstrations, take notes and obtain copies of all the literature which is passed out. Very few can trust their memory to retain everything they hear until it's needed. Also draw diagrams of plays, skill drills, and formations which may be of use.

4. *Talk personally with coaches about problems in coaching techniques.* Some of them may have experienced the same problems as you and discovered satisfactory solutions. It may also be worth while to quiz coaches or athletes who perform demonstrations. Their ideas may be adaptable to your situation.

Since practically all coaches and (Concluded on page 78)

COACHING SCHOOL DIRECTORY

Following is an up-to-the-minute picture of the Coaching School scene. Unless otherwise indicated, the directors may be reached at the address given for their school. Next month Scholastic Coach will present a more extensive directory.

ADELPHI COLLEGE—Garden City, N. Y. Aug. 21-23. Director, George Faherty. Course: Basketball. Staff: Frank McGuire, Sherm Scheuerman, Everett Case, Press Maravich, William von Breda Kolff, others. Tuition: \$25 (includes notes, semi-private room). See adv. on p. 69.

ALL-AMERICAN CLINIC—Bemidji, Minn. Aug. 3-5. Director, K. E. Wilson, 1428 Bixby Ave., Bemidji, Minn. Courses: Football, Basketball, Wrestling, Officiating. Staff: Ara Parseghian, Rip Engle, Pete Newell, others. Tuition: \$15.

ALL-STAR CLINIC—Evanston, Ill. Aug. 2-3. Director, Stuart K. Holcomb, Northwestern University, Evanston, Ill. Course: Football. Staff: Dan Devine, Murray Warmath, Jim Owens, Jordan Olivar, Wayne Hardin, Otto Graham, Ara Parseghian, Alex Agase.

COLBY COLLEGE—Waterville, Me. June 21-23. Director, Ellsworth W. Millett. Courses: Football, basketball. Staff: Dan Devine, Eddie Donovan. Tuition: \$25. See adv. on p. 72.

COLORADO UNIV.—Boulder, Colo. June 16-July 21, July 24-Aug. 26. Director, Harry Carlson. Courses: Coaching, Physical Ed, Health Ed, Recreation. Staff: Sonny Grandelius, Sox Walseth, others. Tuition: \$40 (resident) and \$85 (non-resident) per 5-week term.

CONCORDIA COLLEGE—Moorhead, Minn. Aug. 13-16. Director, J. M. Christiansen. Courses: Football, Basketball, Wrestling, Training. Staff: Murray Warmath, Bowden Wyatt, others. Tuition: \$15.

CONNECTICUT ATH. CONF.-CONNECTICUT UNIV.—Storrs, Conn. Aug. 8-10. Director, J. O. Christian, U. of Connecticut, Storrs, Conn. Courses: Basketball, Football, Soccer. Staff: to be announced. Tuition: free to CIAC members.

EASTERN PENNA. COACHES ASSN.—East Stroudsburg, Penna. June 19-22. Director, Marty Baldwin, Box 205, East Stroudsburg, Penna. Courses: Football, Basketball, Training. Staff: Wayne Hardin, Jerry Burns, Bob Blackman, Jake Gaither, Jack Gardner, others. Tuition: \$50 (includes room, board, golf, banquets). See adv. on p. 72.

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Adelphi College
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Two Golf Tournaments

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C. P. "MOE" CURCIO, Director
Box 484 Bristol, Virginia

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Lake Geneva, Wis. (Aug. 6-11); Estes Park, Colo. (Aug. 14-19). Director, Don McClanen, 836 Professional Bldg., Kansas City 6, Mo. Courses: Inspirational lectures, discussions, demonstrations. Staff: to be announced. Tuition: \$50 (includes room, board).

FLORIDA A & M—Tallahassee, Fla. June 12-16. Director, A. S. Gaither. Courses: Football, Basketball, Training. Staff: Frank Broyles, Bear Bryant, Warren Bass, Ray Graves, Bill Peterson, Duffy Dougherty, others. Tuition: \$26.50 (with credit), \$17 (without credit).

FLORIDA COACHES ASSN.—Gainesville, Fla. Aug. 3-5. Director, Carey E. McDonald, Ocala (Fla.). H. S. Courses: Football, Basketball. Staff: Ara Parseghian, Ray Graves, Bill Peterson, Marcelino Huerta, Vic Babus, Norman Sloan, others. Tuition: free, FACA members; \$15, others.

FLORIDA STATE UNIV.—Tallahassee, Fla. June 9-10. Director, Vaughn Mancha. Courses: Football. Staff: John Bridgers, Bear Bryant, Dan Devine, Vince Lombardi, Bill Peterson, others. Tuition: \$25 (includes housing, banquet). See adv. on p. 69.

GEORGIA COACHES ASSN.—Atlanta, Ga. Aug. 1-3. Director, Dwight Keith, 1905 Piedmont Rd., N. E., Atlanta, Ga. Courses: Football, Basketball, Track, Wrestling, Gymnastics, Training. Staff: to be announced. Tuition: \$7, members; \$15, others.

IDAHO COACHES ASSN.—Sun Valley, Ida. Aug. 7-11. Director, Jerry Dellinger, Nampa (Ida.). H. S. Courses: Football, Basketball, Track, Training. Staff: Ray Graves, Fred Taylor, others. Tuition: \$10, members; \$15, others. See adv. on p. 69.

ILLINOIS ST.-EASTERN ILLINOIS-WESTERN ILLINOIS—Charleston, Ill. June 13-14. Director, John W. Masley, Eastern Illinois University, Charleston, Ill. Courses: Football, Basketball, Baseball, Track, Gymnastics, Wrestling. Staff: Jerry Burns, John Benington, others. Tuition: free. See adv. on p. 70.

INDIANA ATHLETIC ASSN.—Lafayette, Ind. Aug. 7-8 (Football), Aug. 9-10 (Basketball). Director, L. V. Phillips, 812 Circle Tower, Indianapolis, Ind. Courses: Football, Basketball. Staff: Paul Dietzel, others. Tuition: \$1, state coaches; \$10, others.

INDIANA BASKETBALL—New Castle, Ind. Aug. 3-5. Directors: Cliff Wells, Tulane University, New Orleans, La. Staff: to be announced. Tuition: \$10 (includes notes).

IOWA ATHLETIC ASSN.—Spirit Lake, Iowa. Aug. 16-19. Director, Lyle T. Quinn, Iowa H. S. Athletic Assn., Boone, Iowa. Courses: Football, Basketball, Track, Wrestling, Rules Interpretations. Staff: Jerry Burns, others. Tuition: free, Iowa coaches; \$10 entire course or \$3 per day for others.

KANSAS ACTIVITIES ASSN.—Wichita, Kan. Aug. 14-17. Director, C. H. Kopelk, Kansas St. H. S. Activities Assn., Box 495, Topeka,

Kan. Courses: Football, Basketball, Track, Training. Staff: Jack Mitchell, Pete Newell, others. Tuition: \$8.

KENTUCKY UNIV.—Lexington, Ky. Aug. 9-12. Director, Bernie A. Shively. Courses: Football, Basketball. Staff: to be announced. Tuition: free.

LOUISIANA STATE UNIV.—Baton Rouge, La. July 31-Aug. 4. Director, C. L. Starnes, Louisiana Coaches Assn., Jackson, La. Courses: Football, Basketball. Staff: to be announced. Tuition: \$5.

MISSISSIPPI COACHES ASSN.—Jackson, Miss. Aug. 8-11. Director, Hartwell McPhail, Mississippi College, Clinton, Miss. Courses: Football, Basketball. Staff: Dave Nelson, Ara Parseghian, Joel Eaves, others. Tuition: \$10, members; \$15, others.

MONTANA STATE COLLEGE—Bozeman, Mont. June 6-9. Director, Gene Bourdet. Courses: Football, Basketball, Training. Staff: Jerry Burns, Chuck Orsburn, others. Tuition: \$10 (college credit available).

NEBRASKA ACTIVITIES ASSN.-NEBRASKA UNIV.—Lincoln, Neb. Aug. 17-19. Director, C. C. Thompson, Box 1028, Lincoln, Neb. Courses: Football, Basketball, Training. Staff: to be announced. Tuition: \$5.

NEW MEXICO COACHES ASSN.—Albuquerque, N. M. Aug. 7-12. Director, C. H. Ledbetter, 1213 Princeton Dr. S. E., Albuquerque, N. M. Courses: Football, Basketball, Baseball, Track, Training. Staff: Mary Levy, Joe Kerbel, Pete Newell, John Grayson, others. Tuition: \$10, members; \$15, others.

NORTH CAROLINA COACHES ASSN.—Greensboro, N. C. July 31-Aug. 4. Director, R. B. Jamieson, Box 545, Greensboro, N. C. Courses: Football, Basketball, Training. Staff: Murray Warmath, Eddie Hickey, others. Tuition: \$10, members; \$12.50, others.

NORTHWEST MT. COACHES ASSN.—Clarion, Pa. June 2-3. Director, Norm Zwald, Clarion (Pa.) Joint H. S. Courses: Football, Basketball. Staff: Outstanding H. S. Coaches. Tuition: \$6.50 (includes room, meals).

NORTHERN ILLINOIS UNIV.—DeKalb, Ill. June 19-July 17. Director, George G. Evans. Courses: 7 Sports featuring Football and Basketball. Staff: University Coaches. Tuition: 1 to 3 graduate credits for three one-week clinics.

OKLAHOMA COACHES ASSN.—Tulsa, Okla. Aug. 6-10. Director, Leon Bruner, 3513 N. W. 24, Oklahoma City, Okla. Courses: Football, Basketball, Track. Staff: to be announced. Tuition: \$1.

OREGON UNIV.—Eugene, Ore. June 12-16. Director, A. A. Esslinger. Courses: Football, Basketball, Baseball, Track, Wrestling. Staff: Rip Engle, others. Tuition: \$22. See adv. on p. 71.

POMONA COLLEGE—Claremont, Cal. June 3. Director, Chuck Mills. Course: Football. Staff: Woody Hayes, Bob Devaney. Tuition: \$1.

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at Wisconsin State College
Superior, Wis. June 28-July 1

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SOUTH CAROLINA COACHES ASSN.—Columbia, S. C. Aug. 6-11. Director, Harry Hedgepath, 1623 Harrington St., Newberry, S. C. Courses: Football, Basketball. Staff: Dan Devine, Ben Schwartzwalder, Joel Eaves. Tuition: \$5, members; \$10 (one course) or \$15 (both courses), others.

SOUTH DAKOTA ATHLETIC ASSN.—Huron, S. D. Aug. 14-16. Director, R. M. Walseth, Box 203, Pierre, S. D. Courses: Football, Basketball. Staff: Dan Devine, Tex Winter. Tuition: free.

SOUTHEASTERN CLINIC—Hollywood, Fla. June 14-17. Director, Tony Leone, Diplomat Hotel, Hollywood, Fla. Course: Football. Staff: Ray Graves, Wayne Hardin, Bear Bryant, Bill Murray, Murray Warmath, Bill Peterson, Andy Pilney, Hal Lahar, others.

SOUTHERN CALIFORNIA FOOTBALL COACHES ASSN.—Costa Mesa, Cal. May 6-7. Director, C. A. Van Hoorebeke, Anaheim (Cal.) H. S. Staff: Alan Woolard, Buckshot Underwood. Tuition: free, members; \$5, others.

SOUTHERN ILLINOIS UNIV.—Carbondale, Ill. Aug. 23-24. Director, Dr. Andrew T. Vaughan. Courses: Football, Basketball. Staff: Fred Taylor, Morris Patterson. Tuition: free, all SIU graduates and state H. S. coaches; \$10, others.

SOUTHWEST MISSOURI STATE COLLEGE—Springfield, Mo. July 6-7. Director, Aldo Sebben. Courses: Football, Basketball, Track, Training. Staff: to be announced. Tuition: \$3.

SPALDING FOOTBALL-BASKETBALL—Monticello, N. Y. June 26-30. Directors, Haskell Cohen and Clair Bee, 8022 Empire State Building, New York 1, N. Y. Courses: Football, Basketball, Baseball. Staff: Murray Warmath, Ben Schwartzwalder, Wayne Hardin, Dan Devine, Dave Nelson, Bill Peterson, Al Sherman, Fred Taylor, Joel Eaves, Fordy Anderson, Adolph Rupp, Clair Bee, Ed Donovan, others. See adv. on p. 68.

TENNESSEE ATHLETIC ASSN.—Cookeville, Tenn. July 25-28. Director, Wilburn Tucker, Tennessee Tech, Cookeville, Tenn. Courses: Football, Basketball, Baseball, Track, Training. Staff: Bowden Wyatt, Paul Dietzel, Adolph Rupp, others. Tuition: free.

TEXAS COACHES ASSN.—San Antonio, Tex. Aug. 6-10. Director, L. W. McConachie, Perry Brooks Bldg., Suite 11, Austin 1, Tex. Courses: Football, Basketball, Baseball, Track, Training. Staff: John Bridgers, Frank Broyles, Blanton Collier, Frank McGuire, Harold Bradley, John Morris, others. Tuition: \$15, members; \$20, others.

TRI-STATES CLINIC—Bristol, Va. June 7-9. Director, Moe Curcio, Box 484, Bristol, Va. Courses: Football, Basketball. Staff: Darrell Royal, Ara Parseghian, Clay Stapleton, Alex Agase, Bob Vanatta, Lou Rosini. Tuition: \$15 (room, board from \$3.75 per day.) See adv. on p. 70.

UNIVERSITY OF OREGON COACHING CLINIC 1961 • June 12-16

Enroll in a summer coaching clinic with top coaches in every sport. The University of Oregon is proud of its distinguished 1961 staff, each coach outstanding in his field.



Don Kirsch



Bill Bowerman



Mike Reuter

Football Coaching

Rip Engle, Head Football Coach

Pennsylvania State University

8:30-11:45 A.M.—Mon.-Tues.-Wed.
1:15- 3:30 P.M.—Mon.-Tues.

Basketball Coaching

Coach to be selected

8:30-11:45 A.M.—Thurs.-Fri.
1:15- 3:30 P.M.—Wed.-Thurs.-Fri.

Track Coaching

Bill Bowerman, Track Coach

University of Oregon

3:30-4:30 P.M.—Mon.-Tues.-Wed.-Thurs.

Baseball Coaching

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Credits:

Two term hours of upper-division credit can be obtained upon completion of the Oregon Coaching Clinic. Participants desiring no credit will pay the same fee as those receiving credit.

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VIRGINIA STATE COLLEGE—Petersburg, Va. June 19-23. Director, W. W. Lawson. Courses: Football, Basketball. Staff: to be announced. Tuition: \$15.

WASHINGTON COACHES ASSN.—Spokane, Wash. June 12-15. Director, Rich Rowe, 10221 195th Pl. S. W., Edmonds, Wash. Courses: Football, Basketball, Baseball, Track, Wrestling. Staff: Dan Devine, Bob Vanatta, others. Tuition: free, members; \$15, others.

WEST VIRGINIA COACHES ASSN.—Jackson Mills, W. Va. July 15-16. Director, Dick Ware, Athletic Dept., West Virginia Univ., Morgantown, W. Va. Courses: Football, Basketball, Track. Staff: Bill Hess, Charlie Snyder, others. Tuition: \$5, members; \$20, others.

WESTERN STATE COLLEGE—Gunnison, Colo. June 12-23 (Basketball), June 26-July 27 (Football). Director, Dr. D. H. Cummings, Director of Summer Sessions. Staff: Fred Taylor, Willard Pederson, Ben Martin, Kay Dalton. Tuition: \$22, state residents; \$28, others (per two-week session).

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WISCONSIN COACHES ASSN.—Madison, Wis. July 31-Aug. 4. Director, Hal Metzen, 1623 Jefferson, Madison, Wis. Courses: Football, Basketball, Wrestling, Track, Tennis, Training. Staff: Dan Devine, Milt Bruhn, Adolph Rupp, John Erickson, others. Tuition: \$2, members; \$10, others.

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WYOMING COACHES ASSN.—Laramie, Wyo. May 5-6. Director, James Storey, Central H. S., Cheyenne, Wyo. Courses: Football, Basketball. Staff: Frank Filchock, Bob Devaney, Jim Williams, others. Tuition: \$10, members; \$15, others.

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The Shot Put

(Continued from page 16)

tion, the shot isn't held high on the fingertips for "snap."

The fine putters hold the shot much lower in the hand than is generally believed. The shot is held so that it presses against the base of the fingers. This handhold reduces tension and, at the same time, permits full use of the fingers.

There's considerable leeway in finger placement. The fingers can be placed together or spread slightly. Some putters prefer to place the first three fingers together and use the small finger to hold the shot in position.

Among college putters, the choice of the brass or iron shot should be left to the individual; there's no rule. However, probably all high school putters should work with the iron 12 lb. shot. At this weight, the brass shot is simply too small.

Early Tries:

Early coaching instruction should be simple. The candidate takes a comfortable stance at right angles to the direction of shot flight. He's then asked simply to drive the shot. On the basis of the first few efforts, the perceptive and experienced coach can tell much. Native talent will quickly reveal itself. For some reason, however, even the talented athlete tends to bend forward at the waist. Coaching instruction is needed to correct this tendency.

For a time the candidate is permitted to get the feel of the shot. He's encouraged to make low puts, because he's not yet ready for efficient trajectory. Height should, in fact, never be a direct goal. It should always result indirectly from the proper use of the big muscles of the body. Perhaps no instruction is more harmful than the amateur one of "Get more height." This instruction not only reduces distance, it leads to wrist and finger injuries.

The Drive:

The longer the drive on the shot, the greater its acceleration. Thus, after a period of orientation, the athlete is encouraged to lengthen his drive. This point needn't be presented as a radical change; it should be seen as a reasonable and simple measure.

The drive on the shot is begun from a "back" position in which the body weight is over the right foot and the trunk is inclined toward the rear of the circle. This position makes for a long drive in which the back and legs can come into play.

Such a drive position feels awk-

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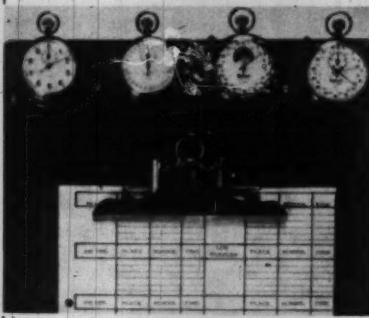
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ward to the beginner, and it will take him a while to get used to it. It will come much easier if the athlete doesn't try to hold it too long. He should think of swinging loosely into the "back" position. As soon as right foot, the drive on the shot is the body weight comes over the started. The rhythm or "bounce" off the right foot is utilized.

Long Delivery:

Great coaching attention and patience should be devoted to the long delivery position. This position isn't a mere detail of form; it's the heart of fine shot-putting. It must be learned.

Perhaps out of anxiety for performance, even gifted athletes resist acquiring a sound delivery position. Here's where the experienced coach will work hard. He'll insist upon a long delivery which utilizes the legs and back. Without such a position, there cannot be fine performance.

The Reverse:

A long acceleration also requires a good follow-through, and there cannot be an adequate follow-through without a reverse. The reverse is a natural and necessary part of shot-put form and should be taught early.

Some years ago there were many odd fears about the reverse, and the textbooks discussed all sorts of peculiar subtleties. Happily, all these absurdities have been discarded. The reverse should be taught in a simple and straightforward manner.

The reverse can first be presented as a simple switching of the feet to permit a longer follow-through. After a short time, the athlete will find it easier to permit the left foot to remain in the air. He'll next see that balance is easier over a bent right leg.

For a while the timing of the reverse will give the athlete some difficulty. The discouraged coach will often be inclined to either abandon the reverse or give it intense attention. Neither alternative is good. The timing will work out well if left to the athlete.

The athlete shouldn't be burdened with ancient and irrational instructions. For example, many putters are instructed not to permit the right foot to break contact with the ground until the shot has left. Every good athlete has to violate this absurd rule in order to get performance.

Crossing the Circle:

When the candidate has learned to make a respectable standing put from the front of the circle, it's time to work on the hop or glide. The hop across the circle is, of course, simply a device for getting into a sound delivery position with momentum.

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Though the hop has a simple purpose, various complexities arise in actual coaching.

Until relatively few years ago, the standard method of crossing the circle was travelling sideways at right angles to the intended direction of shot flight. This method reached its peak with Jim Fuchs, who was able to achieve remarkable speed combined with a long, powerful delivery position.

Parry O'Brien devised a new method in which the back was turned toward the intended flight direction. In other words, the hop was begun with the body turned 180° from the direction of put. Using this method, Parry repeatedly smashed the world record; and today the O'Brien style is the familiar one we see used by nearly all shot-putters, great and poor alike.

Any hop that brings about position with momentum is a good hop. But, as all experienced coaches know, an effective hop isn't easily achieved. It requires endless practice and intense concentration.

A number of general pointers can be helpful. Start should be from a comfortable and stable position. A tense and off-balance start puts the athlete at a disadvantage. As much as possible, the hop should be made with the legs rather than the upper body. This permits the upper body to roll back into position.

During movement across the circle, the hips should remain low. This lowness keeps the athlete from travelling too far and readies the legs to respond upon landing.

Delivery Position:

Good position at the end of the hop seems deceptively easy to acquire. But the actual process of learning good position is tantalizing and frustrating even for the talented athlete. Countless drills are needed. Here the big barrier to learning is the athlete's anxiety for performance. As in most motor skills, the main errors are errors of anticipation. Day after day the athlete must combat this tendency by concentrating on position. Dummy drills, or hops without the shot, are excellent training aids.

In landing, concentration should be on the right leg. Very little attention should be given to the left leg; it should time itself. In any case there shouldn't be dependence on the left leg to force a "back" position. Instead, reliance should be placed on balance over the right leg.

Speed:

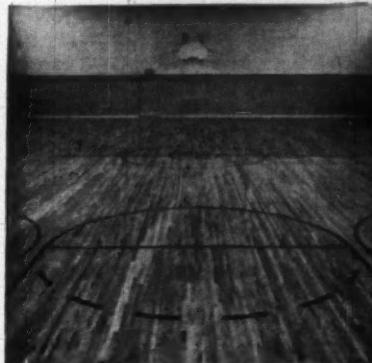
How much speed should be used in the hop? In general, nearly all putters try for too much speed across the circle. Learning is best if the hop is made with an easy

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THIS concludes a series of three field-event articles by Dr. Frank Ryan, track and field co-coach and research psychologist in the Department of Health at Yale University. His first article in February covered the discus, and his second in March covered the javelin. Coaches interested in visual aids are referred to a superb 16-mm. motion picture instructional series recently produced by the author.

rhythmic motion. Once there's a split second of balance over the right leg, the rest of the form can be executed with great speed.

Speed shouldn't be forced. It should result from the acquisition of skill. When the putter has learned his event well, his natural speed will express itself without any special attention.

Almost the same statements can be made about continuity of action. Many coaches and most athletes are fearful of any pause between hop and delivery. But continuity should seldom be the target of direct coaching action. It will come when the event has been well-learned.

As in most activities, achievement in the shot is the result of applied intelligence, native ability, and intense work. The great putters are dedicated athletes. They haven't stumbled into great achievement. They visualized it and worked for it.

There's a vast difference between the student out for the shot-put and the shot-putter. The candidate works in fair weather; the shot-putter also works in the rain.

•

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WRESTLING continues to be the fastest growing interscholastic sport. In most states, a 10% to 20% increase has been reported in the number of schools sponsoring the sport, in keeping with the trend over the past five or six years.

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The Colorado state association conducted its first state volleyball meet last fall. The event was highly successful and it has already been approved for next year.

Interest in competitive gymnastics is also on the rise, with an increasing number of associations adopting state invitational meets.

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Codes of Conduct

(Continued from page 67)

fact that leadership in promulgating these codes of conduct was provided by football captains, debaters, etc., is effective proof of their value in this field. Then we, as adult leaders, often turn to these leaders and say, "Now, look. We've provided you with this opportunity for leadership and you're now a school leader. Now start being a credit to your school. If you don't, you'll bring disgrace and dishonor on everybody."

Right? Yes, to a limited extent, but it's not the whole story. The very first requirement is for the administration, the faculty and the whole adult school leadership to put their own house in order. Realizing the bright idealism of youth, the potential high school leader receives his first incentive to school leadership when he recognizes that what he's called upon to lead is something that will bring credit to his leadership.

Codes of conduct can be tremendously worthwhile. Their worth has been proven in many schools. Whether they're brought into being by the students themselves, by the action of athletic conferences, or, as in some states, by the State Association, is perhaps not of vital importance. What is important is that each individual school must first provide the climate in which these codes can prosper and grow and produce results.

One, but only one, area in which this favorable climate can be created is in the field of interscholastic activities. A well-organized, properly supervised interscholastic athletic program, one maintained in proper relationship to the wider educational aims of the school, can often serve as the catalyst which energizes the whole school environment.

New Books

(Continued from page 53)

building of boards to the techniques of riding them.)

• *Women in Physical Education (Their Role in Work, Home and History)*. By Elizabeth Halsey. Pp. 249. Illustrated. New York: G. P. Putnam's Sons. \$4.50.

• *1961 Official NCAA Baseball Guide and Track Guide*. \$1 each. (Official rules, schedules, reviews, statistics, etc. Available from The National Collegiate Athletic Bureau, Box 757, Grand Central Station, New York 17, N. Y.)

• *How You Can Play Better Golf Using Self-Hypnosis*. By Jack Heise. Pp. 128. Hollywood, Calif.: Wilshire Book Co. \$2. (If, having exhausted your patience, time, and dough trying to get that diabolical little glob of gutta-percha to fly right, and you're

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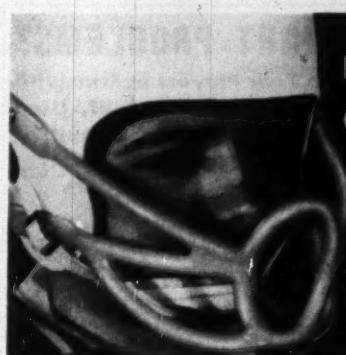
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- ★ 50% MORE PROTECTION!
- ★ IMPROVED VISION!
- ★ 4 POINT ATTACHMENT!
- ★ FITS ALL HELMETS!

Distributes the shock force evenly throughout the helmet.

50% More protection. Made of rugged 211 molded nylon.

4-Point attachment. No more cracked or torn helmets.

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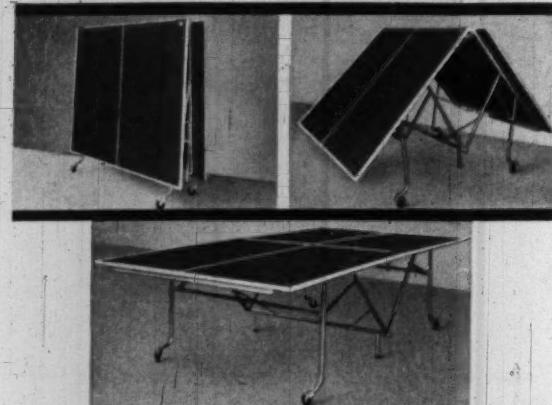
Here is the guard designed by scientific, medical standards for full protection of the nose, mouth, teeth, chin, jaw and cheek bones. The protection afforded by Protex-All far surpasses all conventional single or double bar guards. In addition, 4 point attachment avoids cracking or tearing expensive helmets. Easy to install—fully guaranteed.

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Any room can become a game room in seconds with the Sico "Tuck-Away." It rolls and unfolds quickly, safely. Exclusive "Floating Fold" carries entire weight of the table during folding and unfolding. Full regulation size (USTTA approved)—yet folds to only 18" x 60" for storing. Its unitized steel frame is fully guaranteed for 10 years. The "Tuck-Away" provides an efficient solution to the need for leisure time relaxation—in industry, hotels, schools, hospitals, and other institutions. Get complete information on the "Tuck-Away" by writing.



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Comfortably tailored of strong but soft Krene rubberized material; elastic at neck, waist, wrists, and legs assures a snug fit.

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now contemplating suicide—or selling your clubs—you might try this fascinating self-mesmerism method.)

- British Publications available from SportShelf, Box 634, New Rochelle, N. Y.:

Position Skills and Play—Fullback (Soccer). By Walter Winterbottom. Pp. 33. Illustrated. 75¢.

The Book of Golf. By Louis T. Stanley. Pp. 142. Illustrated. \$9.50.

Tackle Camping This Way. By Roy McCarthy. Pp. 125. Illustrated. \$3.75.

Golf on My Pillow. By George Houghton. Pp. 144. Illustrated. \$1.25.

Purposeful Attendance

(Continued from page 68)

noted athletes are always ready to help their fellow coaches and players, they'll usually be glad to discuss their pet plays, drills, training methods, and other factors. Pump them all you can without becoming a nuisance.

5. After the school has ended, before your notes get cold, re-write them and organize them for use, so that they can be incorporated in your plans for next year. What you've learned and taken down may not revolutionize your coaching methods. But several new ideas and methods may fit well into what you already have.

Therefore, don't throw anything away until you've had time to study and evaluate it. Something which appears to be of little value at present may be the answer to a serious problem next season.

6. Finally, when the new season does arrive, try the ideas you selected as beneficial to you. They'll do no good if left in your files. It may be necessary to re-evaluate materials at this time, due to personnel changes and other such matters. This is especially true on the high school level. But much of what you learned in the coaching school may pay off in more wins.

Summary. In order to get the most possible out of a coaching school, have a main purpose or purposes for attending; choose a school to fit your needs; attend all lectures and demonstrations. Talk personally with coaches and others who may provide you with valuable information.

After the school has ended, re-write notes and have them ready for next season. And when the new season arrives, use what you learned. Make the acquired knowledge repay you for time and money spent. Then your attendance at the school will have been worthwhile to you and your team.

MASTER COUPON

To obtain free literature, check items desired. Numbers in parentheses denote page on which advertisement may be found. Please refer back to advertisement before checking listing. Mail coupon directly to Scholastic Coach, Advertising Dept., 33 West 42 St., New York 36, N. Y.

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AMERICAN WIRE (16)

- Folder on Locker Baskets, Storage Racks, and Uniform Hangers

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- Samples

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AUDIO EQUIPMENT (54)

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- Catalog of Athletic Field and Gym Equipment

BALL-BOY (57)

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BROWN, M. D. (76)

- Catalog of Scoremaster Electric Scoreboard

CAMP WAHOO (72)

- Brochure

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- Information on Safe, Sure Gym Finish Remover

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Further information on:

- Adelphi Coll. (69)
- Colby Coll. (72)
- Eastern Ill. U. (70)
- Eastern Penna. (72)
- Florida St. U. (69)
- Idaho Coaches (69)
- Oregon U. (71)
- Spalding Clinic (68)
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- Wildwood Basketball (71)
- Wisconsin St. Coll. (71)

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DU PONT (1)

- Data on Rapid Reversal Motion Picture Films

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ELMER'S HANDICAPS (61)

- Information on Weighted Training Devices

FAIR-PLAY (58)

- Electric Scoreboards
- Basketball Catalog
- Football Catalog
- Baseball Catalog

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- Information on Protective Mouthpiece

FEISE, F. C. (59)

- Folder on Grasstex All-Weather Running Tracks and Tennis Courts

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- Catalog of Football Clothing

GEORGIA MARBLE (51)

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- Catalog of Gymnastic Equipment

H. & R. MFG. (74)

- Booklet on Dry Line Markers for All Sports

HANNA MFG. (65)

- Details on Fiberglass Grip Bats

HILLERICH & BRADSBY (53)

- Catalog of Baseball Bats

HILLYARD CHEMICAL (4)

- Literature on Proper Care of Gym Floors

- Booklet, "A Study of Economics in Building Maintenance"

HUNTINGTON LABS. (60)

- Manual on Gym Floor Maintenance

- 1960-61 Basketball Coaches Digest (free to coaches, 50¢ to others)

JAYFRO ATH. SUPPLY (62)

- Catalog of Playground, Gymnasium, and Recreation Equipment

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- Information on Dowmetal Triangular Hollow Crossbars

KING-O'SHEA (17)

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- Information on M-F Heel Protector

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- Brochure

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- Information and Samples of Safe-Line Marking Compound

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- Gym Mat Catalog
- Circular on Floor and Wall Mats and Covers, Baseball Bases

NEW BALANCE ATHLETIC SHOE (39)

- Information on New Line of Athletic Footwear

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- Gym Dividing Curtains
- Water Basket Standard
- Distance Measuring Wheel
- Gym Lockers
- Basketball Shoe
- Automatic Baseball/Tennis Pitching Machine

NISSEN TRAMPOLINE

- (Inside Back Cover)
- Catalog of Trampolines
- Catalog of Gymnastic Equipment
- Booklet, "What You Should Know About Rebound Tumbling"

NOCONA LEATHER GOODS (49)

- Football Catalog

• SEE PAGE 80 FOR OTHER LISTINGS AND FORM FOR SIGNATURE

MASTER COUPON

(See page 79 for other listings)
(Numbers in parentheses denote page
on which advertisement may be found)

OCEAN POOL (40)

- Catalog on Swim and Pool Equipment

ONOX (22)

- Booklet, "Facts on Athlete's Foot"

PARAMOUNT GYM. EQUIP. (62)

- Catalog on Barbells and Gym Equipment

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- Information on Bucking and Charging Harness

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- Samples of Cleats and Spikes

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- Booklet, "Safer Showers"
(See adv. for Slide Film Offer)

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- Catalog of Gym Mats for Every Purpose

PRENTICE-HALL (41, 58)

- List of Sports Books

PROGRAM AIDS (58)

- Full color catalog on:
- Playmaster Coaching Aids
- Pick-A-Play Coaching Aids
- Record-Master "Hall-of-Fame" Displays
- Erase Posters & Charts
- Spot Awards Trophies & Cups
- Equip-Trol Inventory Control Systems
- Score-King Magnetic Scoreboard
- Bandmaster Formation Planner

PROTECTION EQUIP. (67)

- Catalog on Polynite Wrestling and Gym Mats and Football Pads

PROTEX-ALL (77)

- Literature on Protex-All Football Face Guard

RALEIGH RECONDITIONERS (Back Cover)

- Information on Reconditioning Service

RAWLINGS (3)

- Catalog

RICHARDS-WILCOX (73)

- Catalog on Folding Partitions for Gyms, Auditoriums, and Classrooms

RIDDELL, JOHN T.

- (Inside Front Cover)
- Information on Quality Line of Football, Baseball, Track, and Basketball Equipment

ROBBINS FLOORING (75)

- Details on Ironbound Continuous Strip Hard Maple Gym Floors

ROSE AVIATION (72)

- Pro-Diving Catalog-Manual

SAFWAY STEEL (45)

- Catalog of DeLuxe Steel Bleachers

SANI-MIST (52)

- Sample of Sani-Mist Athlete's Foot Solution
- Details on Sani-Mist Method

SCOTCH FAIRWAYS (76)

- Information on Indicator Practice Golf Net

SICO MFG. (78)

- Information on Folding Table Tennis Tables

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- Information on Rubberized Sweat Suits

SNITZ MFG. (76)

- Literature on Equipment Carrying "Tote" Bags

SNOW-PROOF (67)

- Information on Leather Softener and Preserver

SPALDING & BROS. (47)

- Catalog

SPANJIAN (49)

- 1961 Football Catalog

SPOT-BILT (29)

- Catalog of Athletic Footwear

SWEET, H. C. (60)

- Information on Multi-Purpose Line Marker

UniMac (2)

- Information on School Laundry Equipment

UNIVERSAL BLEACHER (47)

- Catalog on Portable Steel Bleachers
- Catalog on Portable Wood Bleachers

WELLS LUMBER (77)

- Information on Diamond Hard Maple Gym Floors

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- Information on School Sanitation and Maintenance

WHIRL-A-BATH (67)

- 10-day Free Trial of Non-Electric Whirlpool Bath Unit
- Literature on Non-Electric Whirlpool Bath Unit

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- Information on High Output Wide-Lites

WOLVERINE SPORTS (74)

- Catalog of Complete Track and Field Line

POSITION

(Principal, coach, athletic director, physical director)

ENROLLMENT

NAME

SCHOOL

ADDRESS

CITY

ZONE

STATE

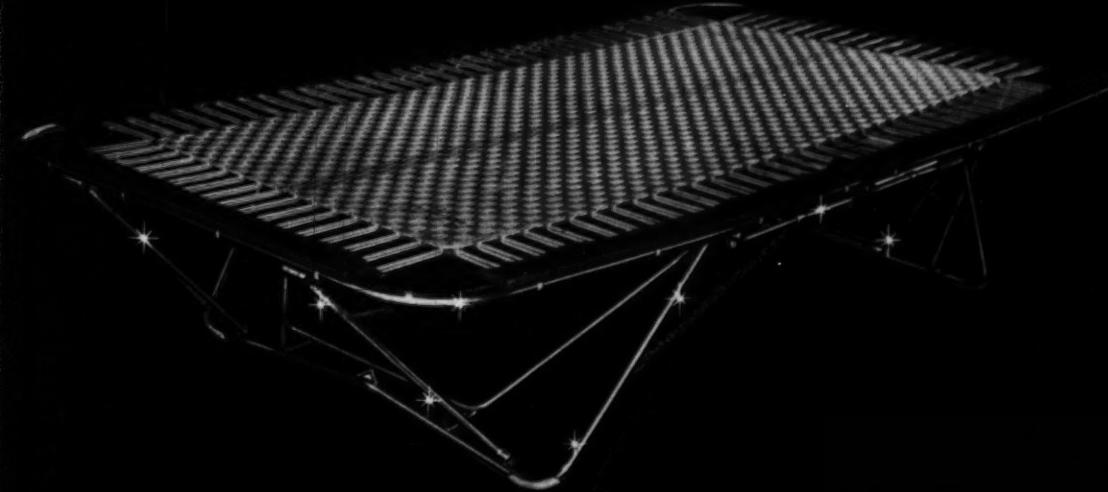
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April 1961

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SUSPENSION HELMETS SAVE YOU ALMOST HALF THE PRICE!

Shell Shape scientifically designed to give maximum protection by deflecting blows. Cyclocac shell is the best helmet material regardless of cost, yet it is feather-light to reduce player fatigue. Shell has just the right amount of flex and rigidity to absorb and dissipate shock without inflicting too much or cracking. Cyclocac is stronger pound for pound than steel!

Center Ridge gives helmet exceptional rigidity.

Leather binding front and back protects bridge of nose and nape of neck.

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Hardware is high strength steel, brightly plated for good appearance and corrosion resistance.

Chinstrap #PH is one-piece Nylon web fabric for maximum strength and non-stretch quality... between two pieces of white vinyl plastic that is easy to clean, light in weight and non-absorbent. The one-piece cushion-foam padded chin cup absorbs shock. Straps are lock-stitched for strength. The complete unit is all-electronically welded and sealed. Attached by non-slip adjustable buckles.

CHECK Raleigh superiority feature for feature ... and buy this helmet at up to 47% less cost!

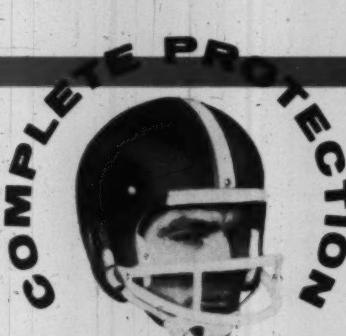
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As shown

Complete with school color, stripe, attached face mask, chin strap.

Scientific Suspension system yields higher degree of shock protection than any other design. Makes possible a lighter helmet with built-in ventilation for greatest comfort. Suspension is made of pre-stretched, high tensile material, stitched with non-rot synthetic thread. Soft top-grain leather sweatband. Crown webbing is adjustable for individual fit.

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at any price!**

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